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GRADE II

BOOK 7

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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INCORPORATED
NEW YORK

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The UNIVERSITY COURSE *of* MUSIC STUDY

INTERMEDIATE DIVISION

GRADE TWO

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* University Course *of* Music Study, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the same edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* University Course with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

CHAPTER XXVI

A BUTCHER'S SON WHO WOULD BE A COMPOSER

Bohemia has given a number of men to music, men who have been prominent as artists and composers (Skroup, Smetana, Kittl, Proksch, Hrimaly, Mildner, Suk, Bennewitz, Ondricek). The population is a mixture of Czech and German, the former the larger and furnishing about two-thirds of the total number. Like the other Slavonic races the Czechs are fond of music and cultivate the art enthusiastically. The Bohemians have a fine literature including versified legends, poems and historical works. These have provided material for many musical compositions, notably those by Smetana which are in the repertoire of the great orchestras of Europe and the United States.

Bedrich (Friedrich) Smetana is properly the founder of Bohemian music. He was born March 2, 1824, died May 12, 1884. His father was opposed to a musical career for the son although the latter showed undoubted musical talent. This forced the boy to gather his own musical instruction. When he was nine years old his father no longer opposed music study but would give no financial aid. Through the help of friends Smetana was able to arrange for lessons with Proksch, in Prague. Later he secured some work as a teacher and thus started on his career. Some years were spent as pianist and conductor, with attempts in composition that did not win pubiic attention. In 1861 he allied himself with the movement for a national art and turned to opera in Bohemian with librettos on Bohemian subjects. During his lifetime he composed eight operas some of which, *The Bartered Bride*, for example, were very successful. But more important, in some respects, was his set of six symphonic poems which bear the collective title *My Country*. In this form of composition he did not merely imitate Liszt, but made it carry the message of a national art. Bohemian musicians gave him the first place among national composers, although the world at large is more familiar with the name of his younger countryman Dvořák.

Antonin Dvořák was born at Mühlhausen, Bohemia, September 8, 1841. His father was a butcher and innkeeper and intended that the son should follow him in the business. Bands of strolling musicians wandered through Bohemia, playing at fairs and other rural gatherings. When they came to Mühlhausen they were accustomed to play in the inn. Hearing this music was a wonderful treat to the boy who never tired of listening to the airs, most of them old folk-tunes and dances, and watching the musicians, especially the violinists. His ambition was thus excited to learn music so he persuaded the village schoolmaster to give him lessons. It was customary to sing in school but Antonin went farther and learned to read from note and to play the violin. His natural talent at once asserted itself and his progress was marked. Before long he was entrusted with the singing of solos in the church and playing the violin on festival occasions.

In 1853 he was sent to live with an uncle in a large town, Zlonitz, so that he might have better educational advantages. For two years he studied with a local organist who taught him to play piano and organ, and gave him an elementary knowledge of harmony, sufficient to enable him to play from a figured bass, to modulate, and to extemporize. From Zlowitz he went to Kamnitz and studied with the organist in that town for a year at the same time devoting himself to learning the German language.

It is related that on the occasion of one of his visits to his home he wrote a polka which was to be performed by an orchestra. When the musician started to play nothing was heard except the most frightful discords. Then the young composer realized to his chagrin that he had not taken into consideration that some of the instruments were "transposing" and required different keys from that given to the violinist. In later years he amply made up for this oversight, for he became a master in orchestration.

There was no doubt that the lad was cut out for a musician but parental opposition had to be overcome before he could set himself to study with the idea of making a career in music. The hope of the father was modestly set on his son's qualifying himself for a church organist's duties.

It was in the latter part of 1857 that Antonin went to Prague and entered a school for organists. For a time his father made him a small allowance but was unable to continue this aid. Thus it happened that the boy of sixteen was thrown entirely on his own resources. Without his ability as a violin player he could not have remained at the school. He took a connection with an orchestra as viola player and for three years supported himself on his meagre earnings in cafés. He tried to compose and to study, but had no money to rent or buy a piano and no money for scores; so he did but little work in this line. In 1862 a Bohemian Theatre was opened and the orchestra to which he belonged furnished music when desired. When the National Theatre was established he was chosen as a member of the orchestra and came under the direction of Smetana, who was a kindly and interested friend. Another acquaintance of value was Bendl, conductor of a local choral society.

Bendl gave Dvořák every opportunity in his power to become acquainted with the masterpieces in art, a boon to the young man whose income was still too scanty for him to have a piano and to buy scores. In spite of these drawbacks Dvořák kept on at his composition trying his hands at various forms, a string quartet, two symphonies, a grand opera, and a number of songs, most of which were placed in the fire. In 1873 he was appointed to an organist's position and married. But the salary was small and pupils at low fees added little to the income.

A turning-point came in 1875 when he was asked to produce an opera on a national subject. In its first form the work was not a success, and was accordingly re-written. The revision was favorably received. This brought him a pension of $250 annually from the Austrian government; an amount increased the following year. Better even than that was the friendship of Brahms and commissions from publishers. The im-

mediate outcome was a series of *Slavic Dances*, published in 1878, which became widely popular.

From that time on his position was secure. In part his reputation rests on his long choral works, particularly the *Stabat Mater*, *The Specter's Bride*, and *St. Ludmilla*. He wrote eight operas, of which only one was heard elsewhere than at Prague. His chamber music included fifteen works for quartet, quintet and sextet. For the orchestra he wrote five symphonies, six overtures, five symphonic poems, several concertos and other works. His songs belong mostly to his early period. Best known is perhaps the *Songs My Mother Taught Me*. Op. 55, *Gipsy Songs*, and Op. 99, *Biblical Songs*, are products of maturer years.

In 1892 Dvořák came to the United States and was director of the National Conservatory for three years. He is best known in this country by his symphony *From the New World*, in which he uses themes in the American negro idiom, and by a small piece *Humoreske*, which has been heard in arrangements for all instruments and on the mechanical musical instruments. At the end of his engagement he returned to Prague where he became the artistic director of the Conservatory. He died May 1, 1904.

CHAPTER XXVII

AN AMERICAN MARCH KING

Few composers who were born in the United States or who lived in the country for many years produced works which may be called distinctively American. MacDowell belongs to the class although the greater part of his musical training was received in France and in Germany. Yet no one with critical judgment will call him French or German. In spite of the fact that MacDowell preferred the designation of composer but without the adjective "American" the musical world thinks of him as an American composer because his work has characteristics which suggest the country of his birth. Even better known to the public, especially the masses of the world, is the name of Sousa as a representative American composer. It is possible that here and there musicians may be found who care not to recognize a "writer of marches" as worthy a place among the musical elect. But the fact remains that Sousa's marches are considered by German critics as typically representative of the people of the United States, not as to musical capacity but as to natural spirit. Sousa's name does not mean to the reader a great orchestral conductor or a great composer in the classical forms but it has been associated with more performances of his own works in England, France, and Germany than has been the case with any other American composer.

A well-known writer on music who served in the National Guard of one of the American states bears tribute to the power of the march rhythm as embodied in a typical Sousa melody to change into "a magic elixir of tune that fairly plucked up the feet of a tired marcher, put marrow in unwilling bones and replaced dreary doggedness of the heart with a great zest for progress, a stout martial fire, and a fierce *esprit de corps*."

John Philip Sousa was born in Washington, D. C., Nov. 6, 1856. Both parents were of foreign birth, the father a refugee from Portugal on account of the political troubles which raged in Europe in the '40s; his mother was a Bavarian. The couple were married in Brooklyn and moved to Washington where the husband took an engagement as trombone player in the U. S. Marine Band. The elder Sousa, like Johann Strauss, Sr., objected to a musical career for his son. The parallel continues with the mothers. It was Mrs. Sousa who came to the rescue and secretly helped her boy to make a start in music. Unusual talent, enthusiasm, and industry combined to make progress rapid. When he was eight years old he began to contribute to the family purse by playing violin at a dancing school and at ten appeared in concerts. His first teacher was Esputa with whom he studied violin and band instruments, 1864–1867. In the latter year he was taken into the Marine Band and began to study theory and composition with G. F. Benkert. This course of study was so sound and so thorough that at fifteen the youth began to teach harmony.

By the time that Sousa had reached the age of sixteen he may be said to have commenced his professional career by acting as conductor of an orchestra in a variety theater and playing the violin in Ford's Opera House. Two years later (1874) he was musical director and violin player for a traveling company and composed incidental music for a successful play. When Offenbach made a tour of the United States in 1877 Sousa was a violinist in the orchestra. His next experience was as musical director of a *Pinafore* company. Looking back over the early career of Sousa the historian can appreciate the value of this varied practical experience to the mature musician. The young man served an apprenticeship in every line in which the later master was to be active.

Sousa's first appointment of real dignity and importance came in 1880 when he was made conductor of the band of the United States Marine Corps, stationed in Washington and used for government functions which required music. He retained this post for twelve years through several administrations, and in the course of his leadership raised it from an unimportant organization to the standards of the best foreign military bands. During this period it was necessary for the Band to have available for use the national and principal airs of all countries which had representatives at Washington. As an outcome of this work he published, in 1890, a book entitled *The National, Patriotic, and Typical Airs of all Countries*, a work of reference found in all libraries.

During the twelve years of Sousa's service with the Marine Band his fame had been spread to all parts of the country by the many visitors who had heard the Band in the capital city. The result was that from all parts of the country requests were made for concerts that the general public might hear the famous organization. Owing to government regulations this was impossible much to the disappointment of the people. With characteristic boldness Sousa conceived the idea of forming a band of his own and meeting the continuous and insistent demand for military band concerts of a high order. In forming this band, in drilling the men to fine ensemble, and in his selection of numbers

to be played Sousa followed in the lines of his celebrated predecessor as a bandsman, Gilmore. The greater part of the programs was devoted to music by the best of composers. Because these were written for orchestra it became necessary to rearrange them for military band use. This work, done under Sousa's direction, some of it, doubtless by his own hand, made the music of the classical masters known to the masses of the people. Thousands heard Sousa's Band to less than hundreds who heard the great symphony orchestras. Of special value was the work of Sousa in making the music of Wagner familiar to the great public.

Naturally Sousa's great success brought out a number of imitators, some of them worth-while in their work, others less to be commended. But the net result was that the best instrumental music of the classical, romantic, and modern schools was carried to the masses. All over the country, especially during the vacation season of the American people at seashore and mountain resorts, at the public and amusement parks in the great cities, and through concerts in the regular musical season, the people were hearing good music well presented.

Although best known to the American public as a writer of marches Sousa has done excellent work in the line of comic opera, eleven different stage compositions having come from his pen. In the larger forms he has written a symphonic poem and six suites.

His reputation in his country is safe with the people who esteem him because his music breathes their spirit. The music seems simple in its elements when subjected to analysis but it bears the mark of having been conceived in a spirit of high martial zest. But the honor to Sousa is that he was the first to write in this style. That imitators have followed him with more or less success simply makes his position stronger. The people know and love certain of his marches, *Washington Post* (for which he received $35.00), *Liberty Bell* (which paid him more than $35,000), *Hands across the Sea*, and *The Stars and Stripes Forever*.

CHAPTER XXVIII

FROM THEATER VIOLINIST TO KNIGHTHOOD

English composers of creative genius have been few in number as compared with the roll of Italy, Germany, and France. In the time of Charles II Purcell was a commanding figure yet cannot be said to have gained a high reputation outside his own country. In our day it has been the good fortune of an English composer to reach the musical world outside his own country and to win the recognition of musicians and public by reason of the fine quality of his work, its solid musicianship, and certain points of originality and power. Today he is regarded as the greatest of living English composers. This is the more notable in that, as will be learned from the record which follows, his development was not the result of a musical education along the accepted lines of instruction received from eminent teachers, and in the stimulating atmosphere of a great cathedral, but of his own study aided by a rich practical experience. The story of his musical development is rich in lessons to the young musician.

Sir Edward Elgar was born near Worcester, England, June 2, 1857. His father was organist of St. George's Roman Catholic church, Worcester, was a music dealer, and a violinist. The mother was a woman of culture and refinement and fond of the best literature. The fact that Edward was brought up in the Roman Catholic religion had a bearing upon his musical development. It set him apart from the customary training of an English Boy with a talent for music. The usual process is a connection with a cathedral as a chorister, then a post as an organist, and finally composition for choir and festival choruses. Pure instrumental music receives but a small attention in youth. Elgar's education in music was probably less systematic than that of any composer of equally high reputation and was based on a varied practical experience during boyhood.

In the music store Edward was brought into contact with the various orchestral instruments, the violin and the bassoon in particular. These instruments he soon learned to play with the help of his father and his own quick perceptions. At the same time he acquired skill in piano and organ playing. By the time he had reached the age of fifteen he was able to relieve his father as organist and to play in the orchestra at the festivals of the Three Choirs. Another advantage of which he thoroughly availed himself was the opportunity to become acquainted with the works of the best composers.

So far there would seem to have been no expectation that Edward would turn to music as a career. He was considered a musically talented, rather versatile youth. Like other parents of whom we read in the history of music the Elgars thought of the legal profession as a desirable career for their son. So it came about that Edward entered the office of a solicitor (attorney) as a clerk. For a year he kept at these studies, but finally, with the consent of his parents, returned home to assist his father in the music store. (It seems difficult for us to conceive of Elgar as a clerk in a store, selling music, displaying a violin or some other instrument, and tying up packages for customers.) One advantage of this work was that he had leisure for study. He devoted his spare time to the various text books he could find, teaching himself the principles and practice of harmony, counterpoint, musical form, and other branches of the theory of music.

For a time it was planned that he should go to Leipzig for a systematic course of study but, happily, as events turned out, the idea was given up. His early efforts in composition were in the popular vocal style and in writing pieces for the family orchestra and for the Worcester Glee Club. He went to London for a short time in 1877 and had violin lessons from Pollitzer. Upon his return to Worcester he kept up his practical work, one phase of which was to play the bassoon in a wind instrument quintet. In 1879 he became pianist and conductor of the Worcester Glee Club which gave occasional instrumental concerts. Through these he became familiar with the music of the classical masters. For five years (1879–84) he was musical director at the county asylum and had charge of an orchestra composed of two violins, two cornets, a flute, a clarinet, euphonium, bombardon, double bass, and piano. He was accustomed to rearrange the scores to suit this unique combination and to write original music as well.

All this special and practical work led to his being known in Worcester and vicinity as an orchestral leader and composer. It is evident that his sense for orchestral color was trained and enriched in this way and that it helped him to an intimate knowledge of the various instruments. A connection with an orchestra at Birmingham gave him an opportunity to appear in public as a composer of a work of serious character. This was in 1883. Still another phase of his musical experience and apprenticeship was the writing of analyses of the programs presented by the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist and wrote considerable music for the Roman Catholic service.

Elgar's marriage in 1889 to a Miss Roberts, a cultivated literary woman, was a beneficial stimulus. He now sought a wider field in London, although he continued to make a weekly visit to the old home to give lessons. Discouraged by his failure to receive encouragement from publishers and concert managers he removed to Malvern, in 1891, and occupied himself with such professional duties in teaching and conducting as he could secure. With 1893 he began to secure recognition as a composer. The Worcester Choral Society sang a cantata, *The Black Knight*, and in 1896 *Scenes from the Bavarian Highlands*. A performance at the North Staffordshire Festival of *Scenes from the Saga of King Olaf* was well received and Elgar was recognized as one of the important composers of his native country.

Three years later, in 1899, he stood before the public with two works in which he showed himself a master of orchestration and one possessing individuality in a marked degree. The first was a series of orchestral variations on an original theme, the second a cycle of *Sea Pictures*, for voice and orchestra, sung by the contralto Clara Butt. In this he showed his power in vocal writing. The reputation thus established was still further increased by *The Dream of Gerontius*, given at Birmingham in 1900. A performance of this work in Germany and a public commendation of it by Richard Strauss helped to increase the interest of the English people. A more ambitious work in the same form is *The Apostles*, first sung at Birmingham in 1903. A later work, *The Kingdom*, continues the idea of *The Apostles*, and forms Part II of a projected sacred trilogy. The opinion of critics is that Elgar's oratorios are the most important contributions to modern works in this form. He was knighted in 1904.

For the orchestra Elgar wrote significant and important compositions. In addition to the *Variations* previously mentioned he wrote two military marches for the coronation of Edward VII, *Pomp and Circumstance*, which made an immediate and strong appeal to the English public and later to American concert-goers. The overtures *Cockaigne* (*In London Town*) and *In the South*, two symphonies and a symphonic poem, *Polonia*, are fine examples of his individuality as a composer. Besides this he wrote chamber music, organ works, songs, and choruses.

XXVI

VELOCITY

§ 1. Slow practice must always remain the basis of rapid playing. Only by this means can the necessary sureness be attained. Before a passage can be played fast, every problem of fingering and most of those of muscular action must be solved. The fingers must find their keys with infallible accuracy and the foundation of this accuracy can be laid only by much slow preparation. Speed may then be gradually increased, though it often happens that when enough slow practice has been done the player can pass at once to a fast *tempo.*

In playing rapidly there is not time to think of each individual note. The muscular action must become automatic, and the only way to bring this about is by long preliminary training in which no attempt is made to attain speed. Much preparation of this kind has been given in preceding chapters, and if these have been mastered this chapter will present no great difficulties.

Etude Joyeuse, *Köhler*

§ 2. Practise quite slowly, using a wrist *staccato* for the *eighth* notes. The chief difficulty will be to avoid tightening of the muscles. Provision is made in the study itself for the necessary relaxation, as all of the even-numbered measures are points of rest. As speed is increased try to play the *staccato eighth* notes as a series of "bounces" following the initial attack on the accented count. That is, do not make a separate muscular attack for each note; use one attack for the whole measure, but divide it up among the six counts. This is only possible when playing at a fairly rapid rate. [§ 7]

The Galloping Horse, *LeCouppey*

§ 3. This is built almost entirely on a *motive* of three notes. As a study in velocity this piece represents the velocity principle applied to small groups rather than to large ones as in "The Spinning Wheel." The last tone of each group should be cut off with a light, snappy *staccato.* [§ 9]

The Spinning Wheel, *Loeschhorn*

§ 4. The *sixteenth* note passages should be practised repeatedly until they can be played accurately and at a fairly rapid rate of speed. Play slowly at first, using a rather high finger action, and both *legato* and *staccato* touches. With gradually increasing velocity the fingers will remain closer to the keys. [§ 6]

Velocity Figures, *Köhler*

§ 5. Constant use is here made of the principle of imitation previously described. The figures lend themselves readily to repetition and the hands have a chance to rest after each figure is played. On account of this construction a different method of acquiring speed is possible. Instead of playing slowly, and gradually increasing the speed until a fast *tempo* is reached, practise each figure slowly a few times then AT ONCE assume a *tempo* that is twice as fast. On account of the shortness of the figure this will not be as difficult as it sounds.

Dress Parade, *Lemoinè*

§ 6. The *sixteenth* note which is joined to the *eighth* note following (1) is to be played very short. The character of the entire piece is *staccato*, except for those *half* notes which serve to add rhythmic variety (5). Observe that the motive first announced is developed throughout, always with the introduction of new material (2) (3), both rhythmically and harmonically contrasted. In this it differs from the customary development. [§ 10]

The Shepherd Boy, *Reinhold*

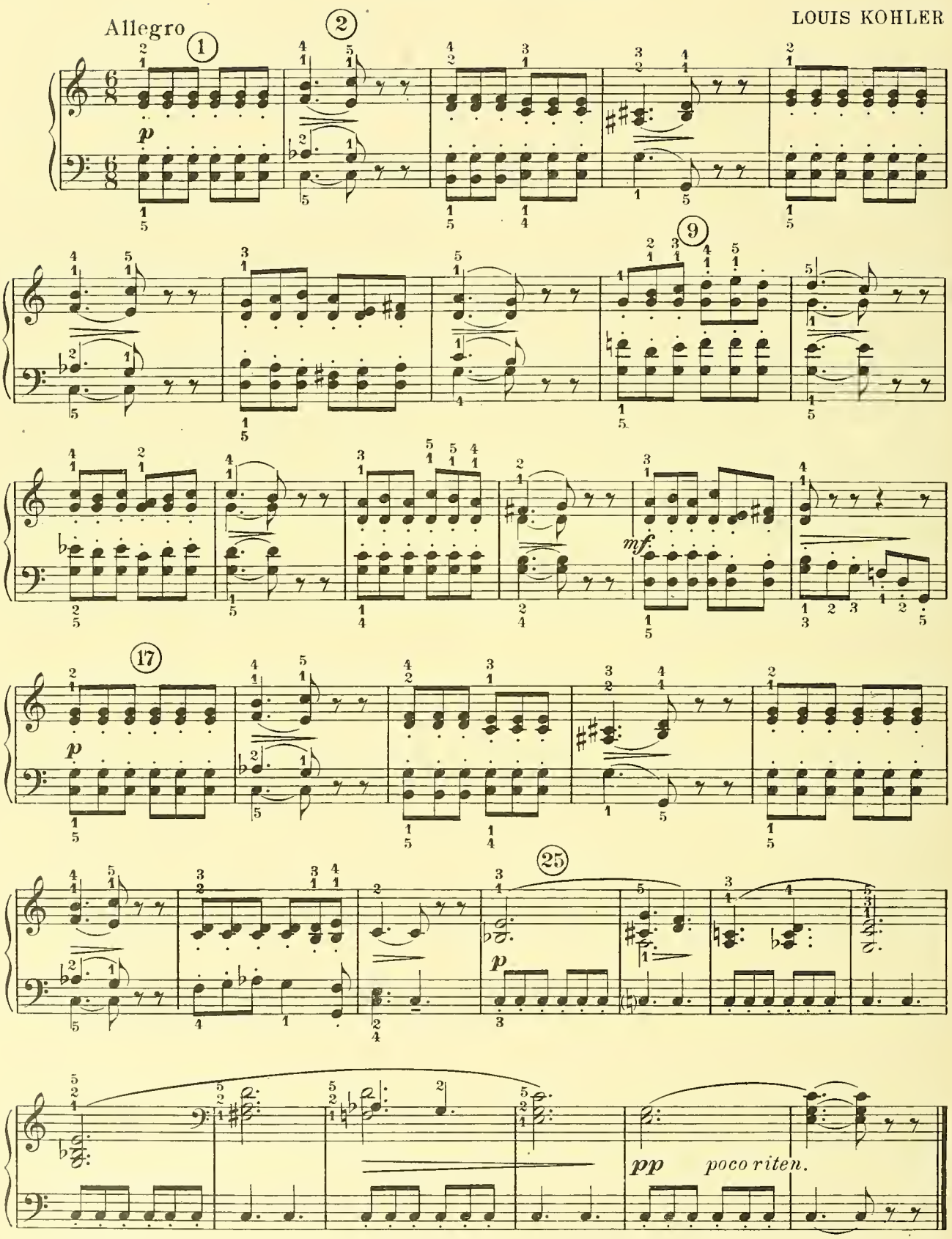
§ 7. The characteristic Triplet-figure (1) must be played quietly and evenly, with no tendency toward acceleration. The *motive* appears at different times (9) in both hands, and should be played the same at all times, except at the close (24) where a broadening is required.

The rhythmic accompaniment should be accented, and unless otherwise marked should be *staccato.* Additional accent is given to the second count of the measure in the accompanying part, in order to preserve the rhythm, which otherwise would not be evident from the *tied* notes of the melody. [§ 11]

§ 8. An examination of the principle of velocity as applied in these pieces shows that the term

ETUDE JOYEUSE

LOUIS KOHLER



THE GALLOPING HORSE

LE COUPPEY

Allegro molto

p

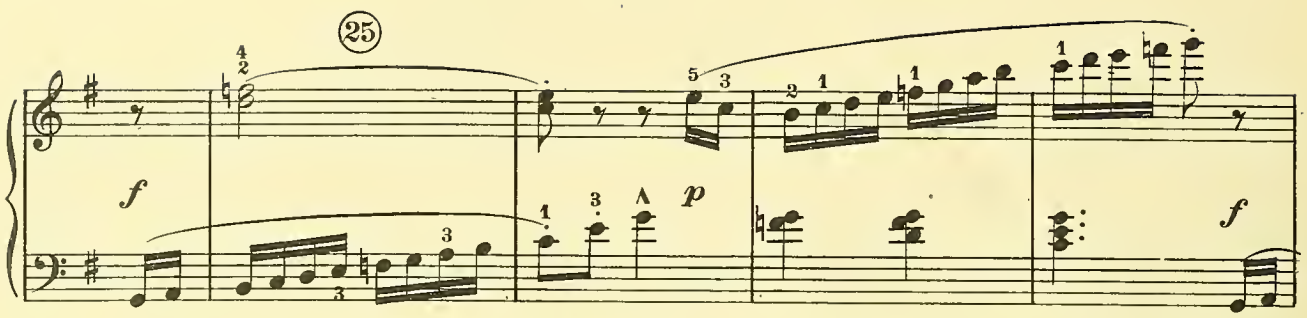
f

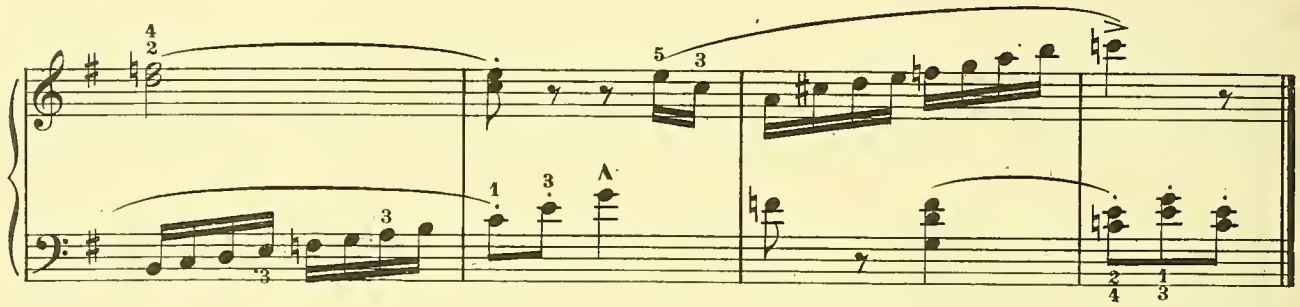
15

cresc.

p

Fine



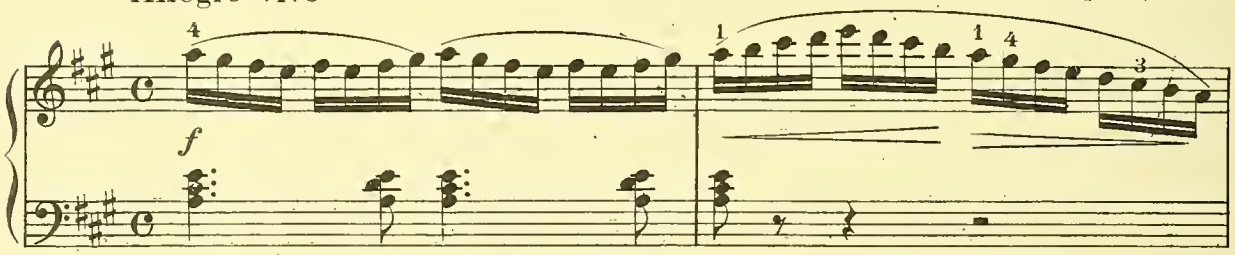


D. C. al Fine

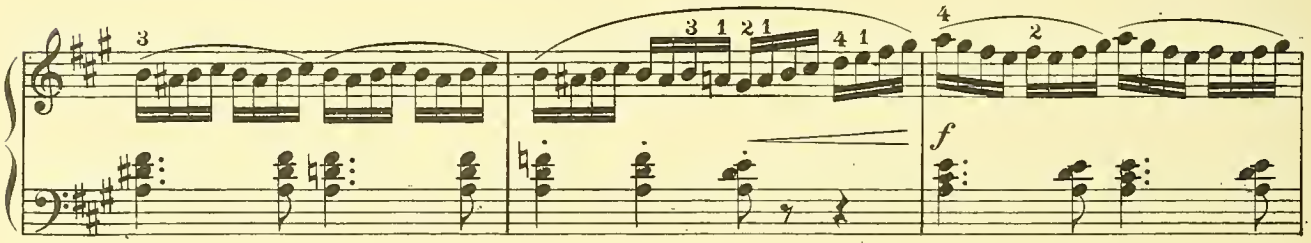
THE SPINNING WHEEL

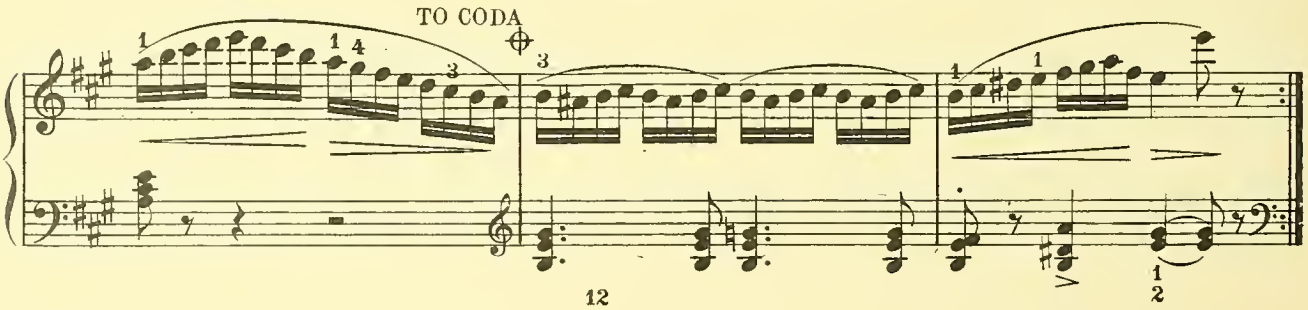
A. LOESCHHORN
Op. 65, No. 46

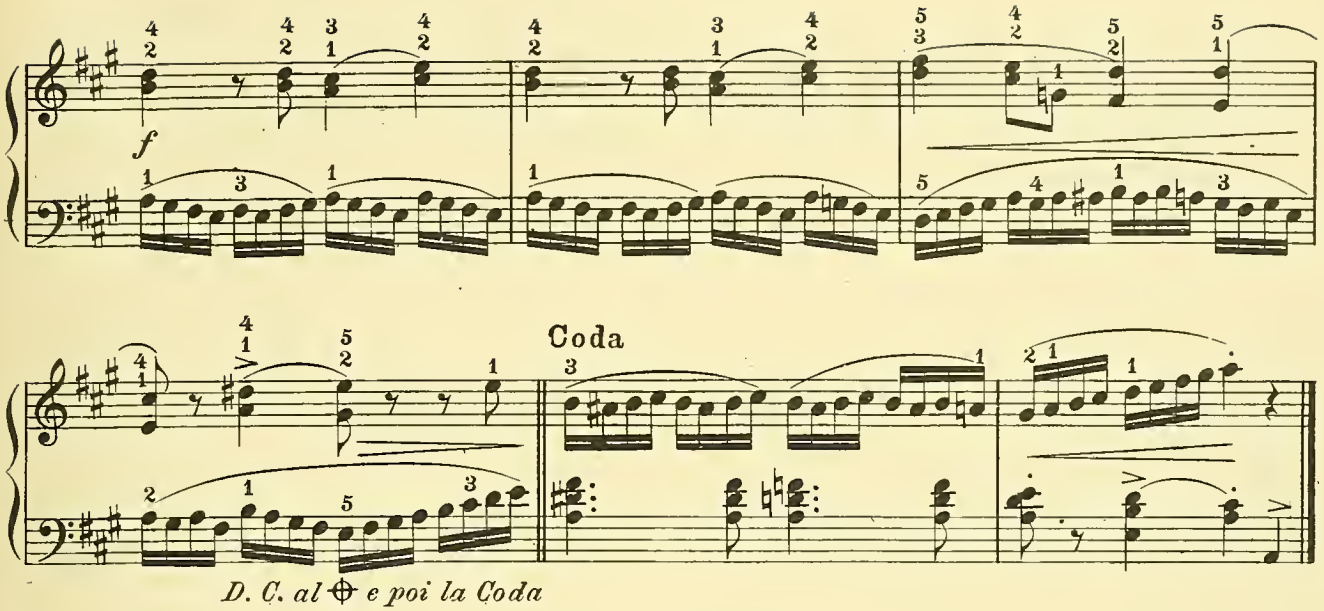
Allegro vivo



Rapid scale and four-finger passages, with triads.

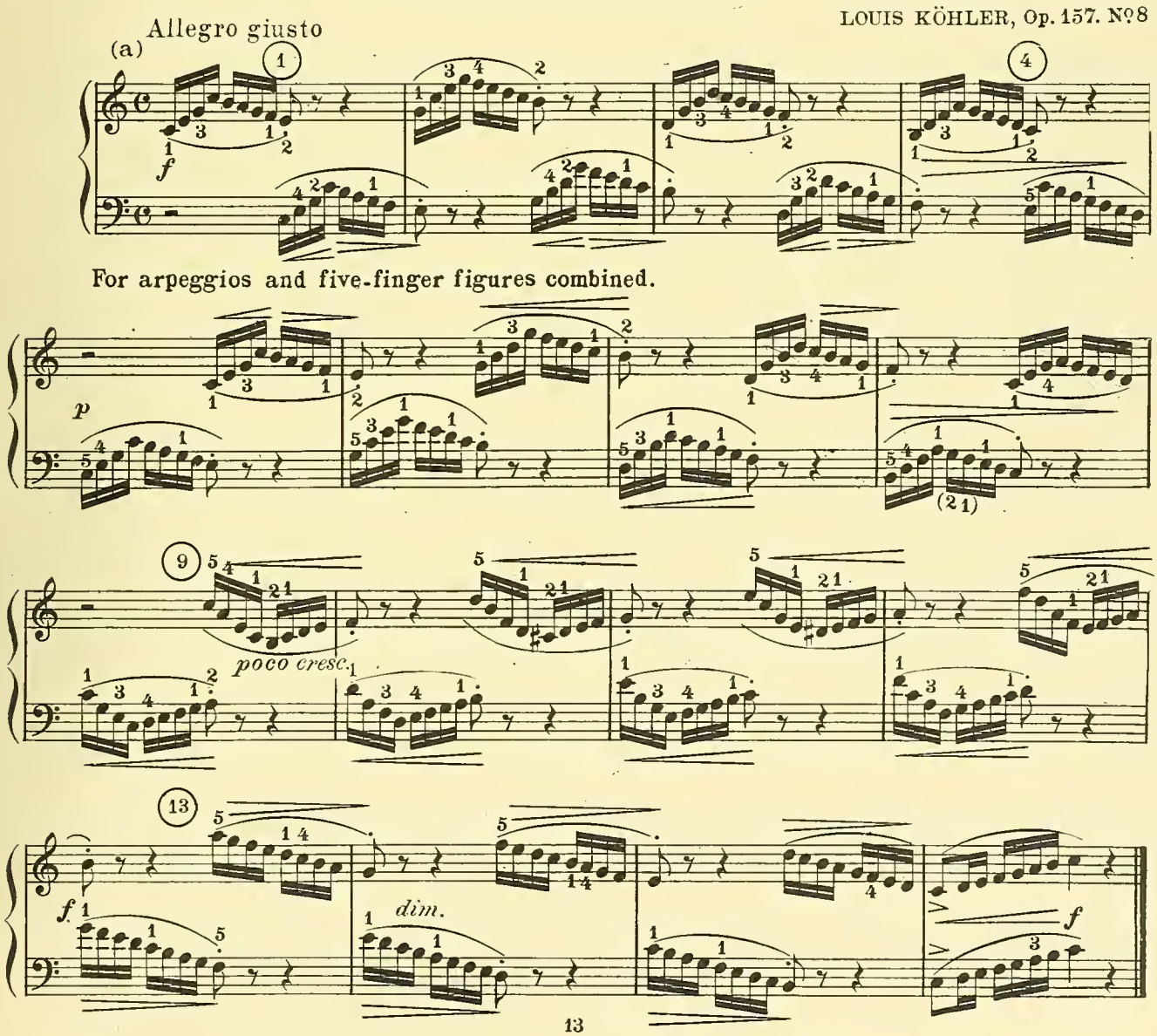






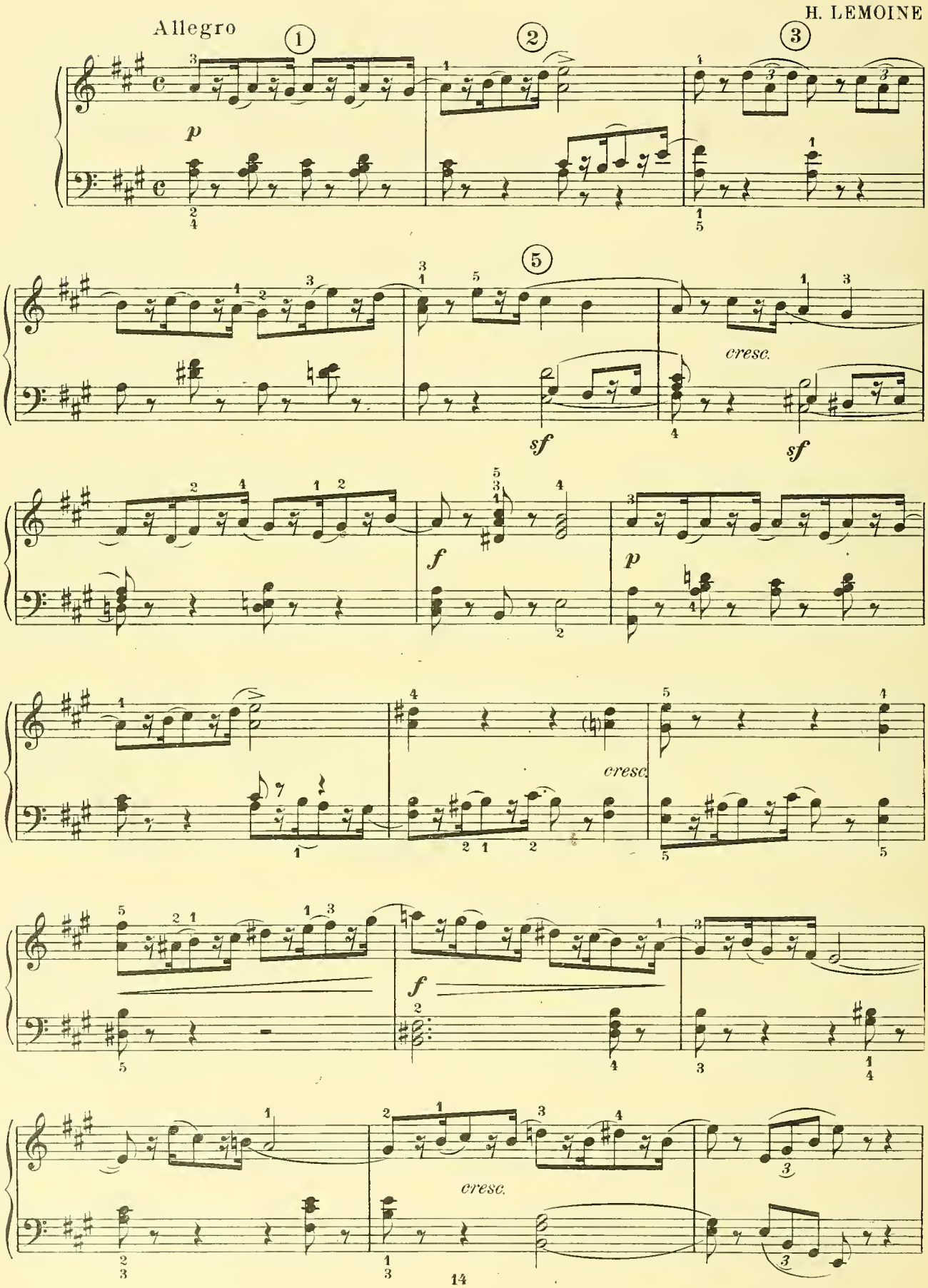
VELOCITY FIGURES

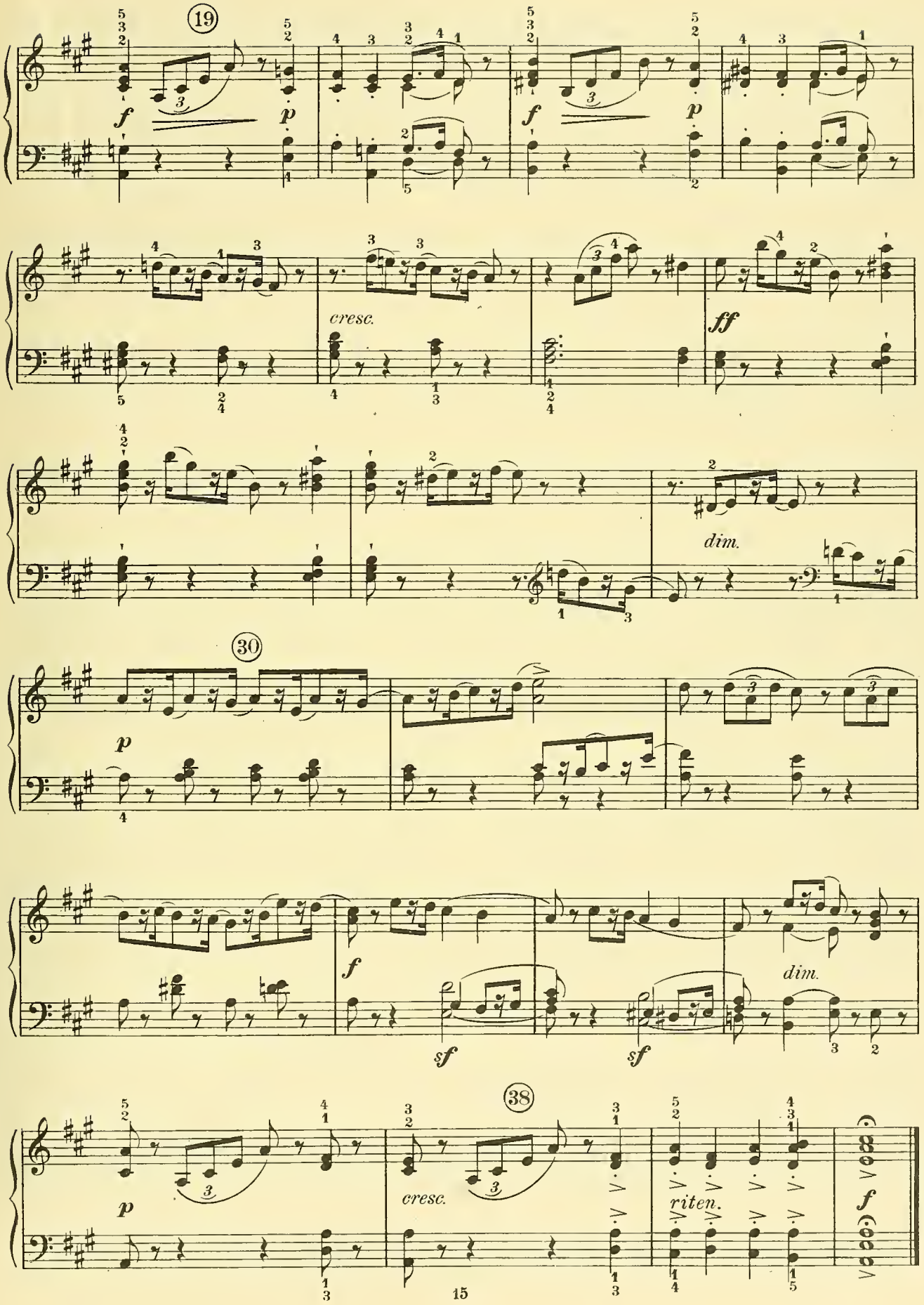
LOUIS KÖHLER, Op. 157. No 8



DRESS PARADE

H. LEMOINE

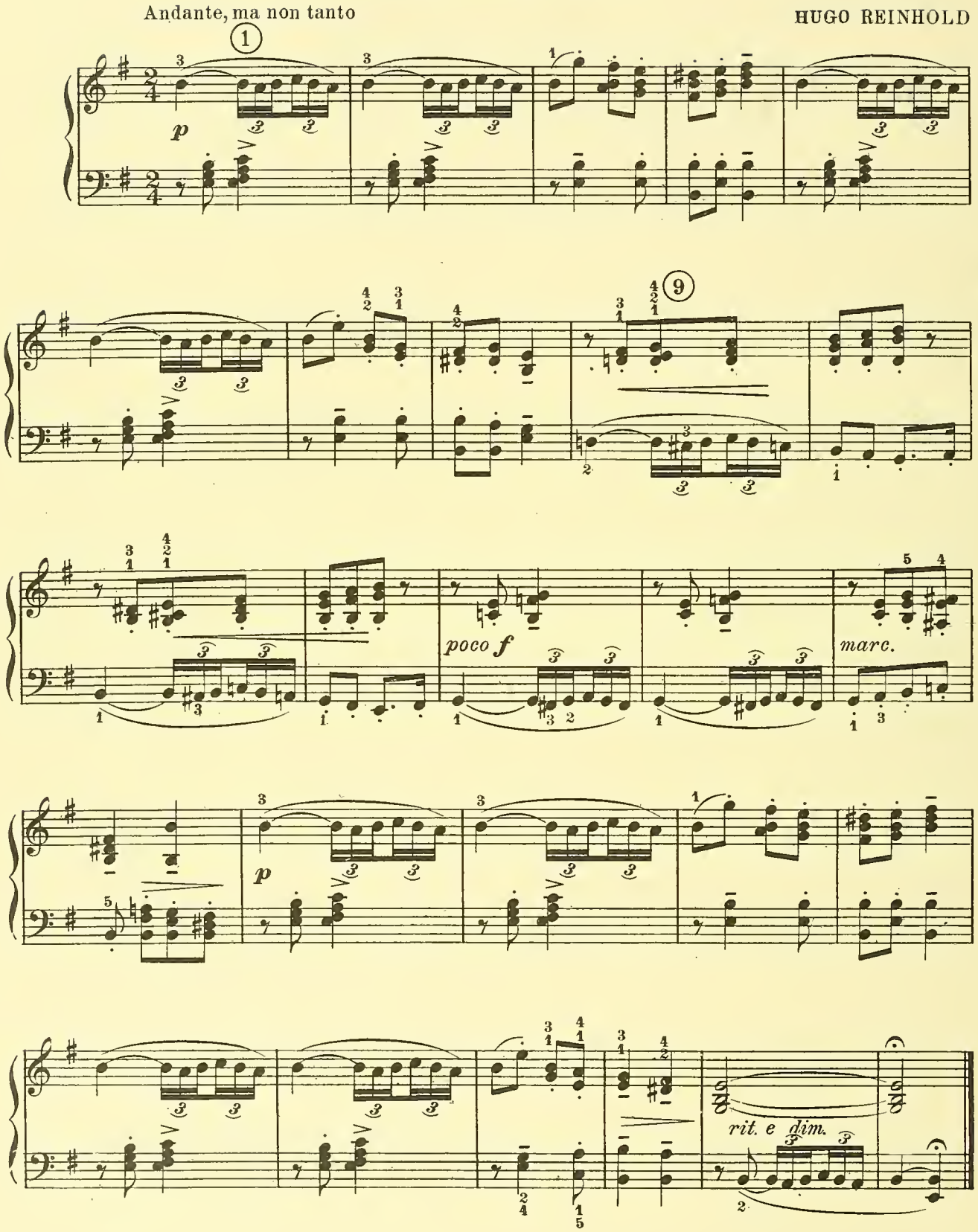



19
f
p
f
p
cresc.
ff
dim.
30
p
f
sf
sf
dim.
38
p
cresc.
riten.
f

SHEPHERD BOY

Andante, ma non tanto

HUGO REINHOLD



"velocity" is relative to the kind of technic employed; its meaning is not absolute. We might with greater accuracy speak of "velocities," of which there are several kinds; as, the velocity of chord playing, velocity of octave technic, of Double notes, of *arpeggios*, Trills, scales, and finally of *glissandos*. All of these differ greatly as regards actual speeds; for example, chord velocity is much slower than *glissando* velocity, but each is fast in its particular kind of technic.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Apply the special rhythm to the Mozart Trill fingerings for sequential use, as in Example No. 2, to the Trill Positions:

G A F♯ G♯ E♭ F F G D♯ E

Arpeggios: Apply the *broken* chord model, in Example No. 4, called "tucked" Triplets, to the following Seven Model Dominant Seventh chords:

(1)	G	B	D	F	G
(2)	A	C♯	E	G	A
(3)	B	D♯	F♯	A	B
(4)	C	E	G	B♭	C
(5)	D	F♯	A	C	D
(6)	E	G♯	B	D	E
(7)	F	A	C	E♭	F

Chords: The formation of a Dispersed Triad in three positions is illustrated in Example No. 5. Apply this to the Eleven Model Triads in Example No. 7. Then practise the Dispersed Triads as in Example No. 6, continuing the series through all Keys in the falling Quint succession—the descending series of the Circle of Fifths.

Scales: Practise the Scale Models in *G major*, Example No. 9, and in *E minor*, Example No. 10, in *legato* and *staccato*.

Review: Play the Five-note Sequences in Expanded hand position, Example No. 13, both hands together, the right hand an octave higher than as written, and apply to it the Velocity Rhythm No. I, in Example No. 14. Transpose through all twelve Keys, in a rising chromatic succession, the metronome speed increasing gradually from 120 to 176 to an *eighth* note.

Second Assignment

Special Technic: Apply to the Model Double Third Trill, in Example No. 1, the fingerings I to V as indicated. Increase the metronome speed gradually from 60 to 92 to each Triplet group.

Arpeggios: Transpose the *arpeggio* model, Example No. 3, to the Key of *D major*.

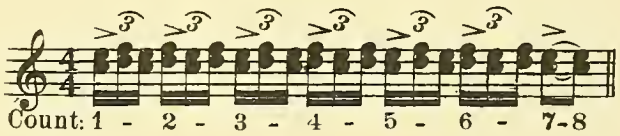
Chords: Combine the dispersed chords on the Dominant Seventh and the Tonic Triad to form Dispersed Cadences, as in Example No. 8, which is in the Key of *C major*. Transpose this to the Keys of *F*, and *B♭ major*.

Scales: Practise the scale models in *F major*, Example No. 11, and in *D minor*, Example No. 12, in *legato* and *staccato*.

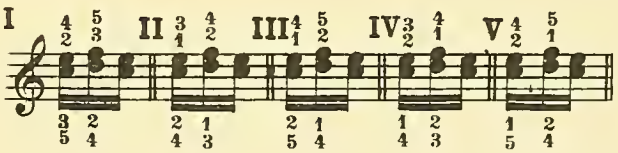
Review: Apply the Sequences, Example No. 13, to the Velocity Rhythm No. II, in Example No. 14, and play through all twelve Keys, the metronome speed advancing from 120 to 176 to an *eighth* note.

Example No. 1 Double Third Trills

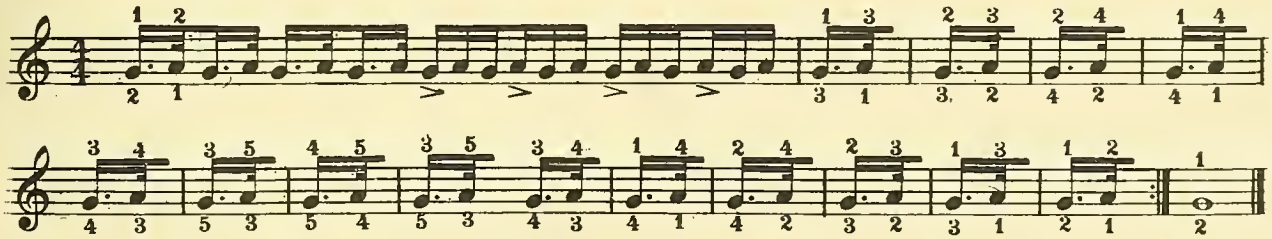
Model



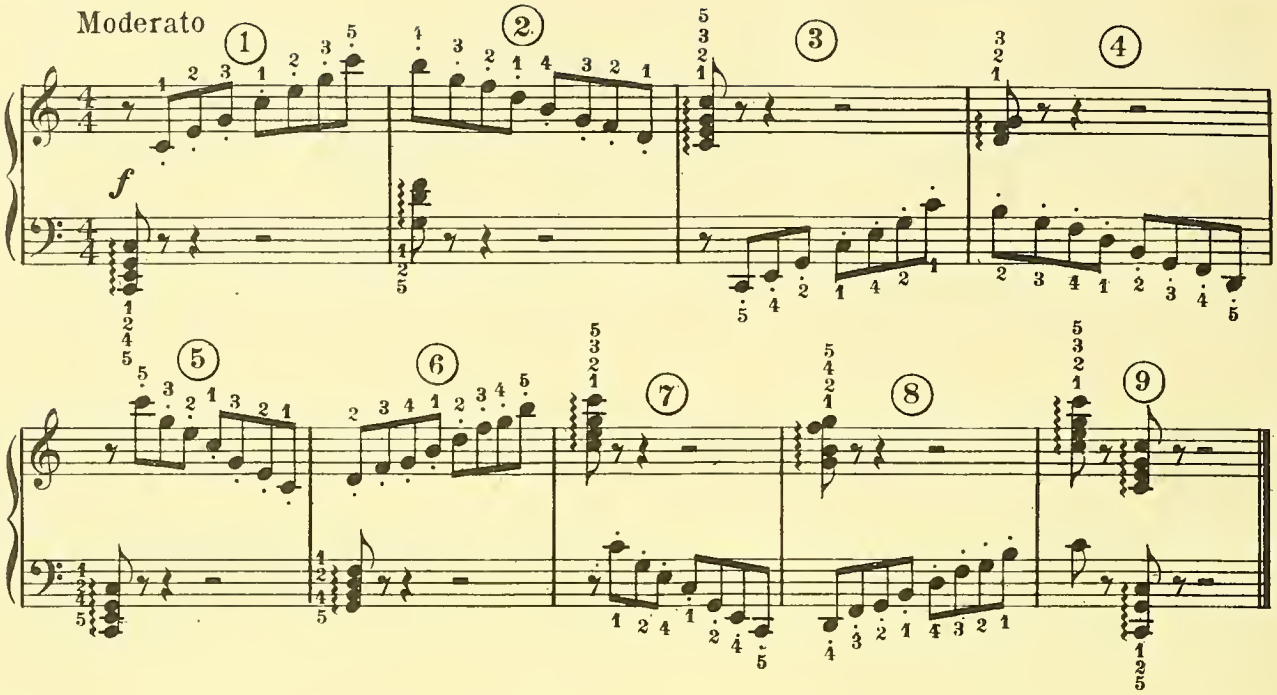
The Five Fingerings



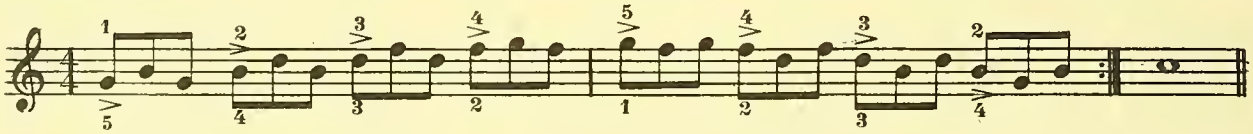
Example No. 2 Rhythmic Model Applied to the Mozart Sequential Trill Fingerings



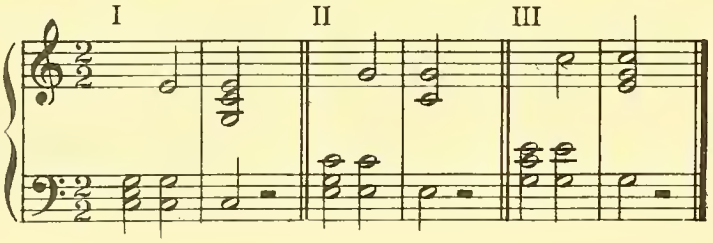
Example No. 3 — *Arpeggio* Model: *C major*



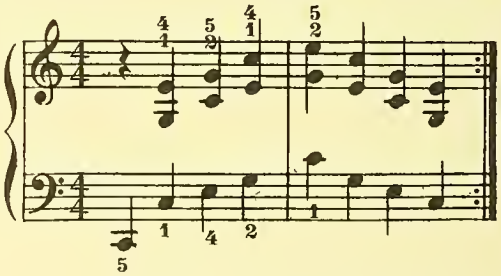
Example No. 4 — *Broken* Dominant Seventh Chord, in "Tucked" Triplets



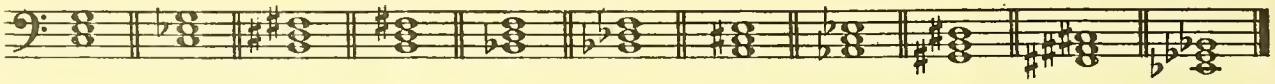
Example No. 5 — Dispersed Triads



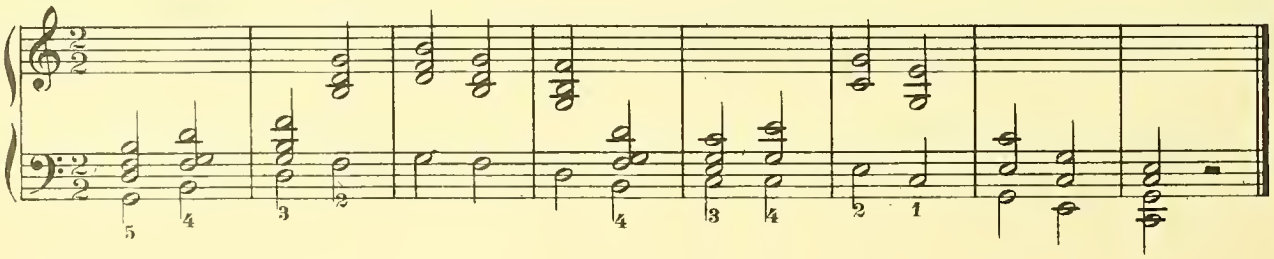
Example No. 6 — Rhythmic Model



Example No. 7 — The Eleven Model Triads



Example No. 8 — Dispersed Cadence: Key of *C major*



Example No. 9 **Scale Model: *G major***

Molto moderato

p *mf* *mf* *p*

Example No. 10 **Scale Model: *E minor***

Molto moderato

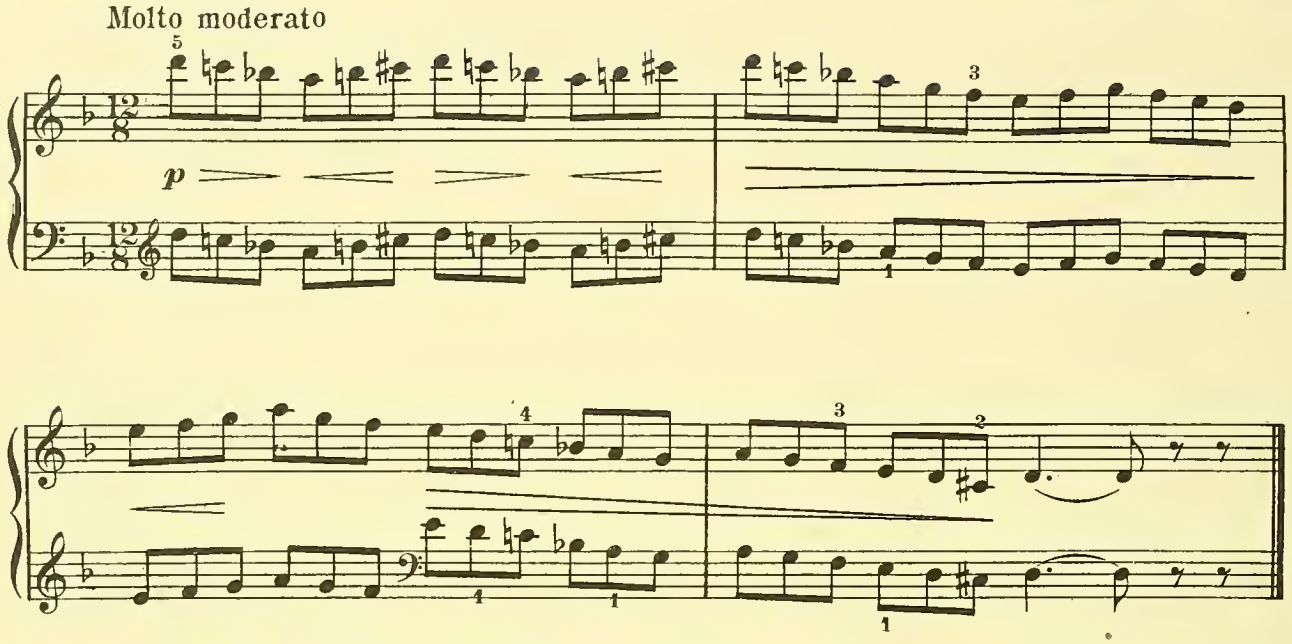
mf *f* *mf*

Example No. 11 **Scale Model: *F major***

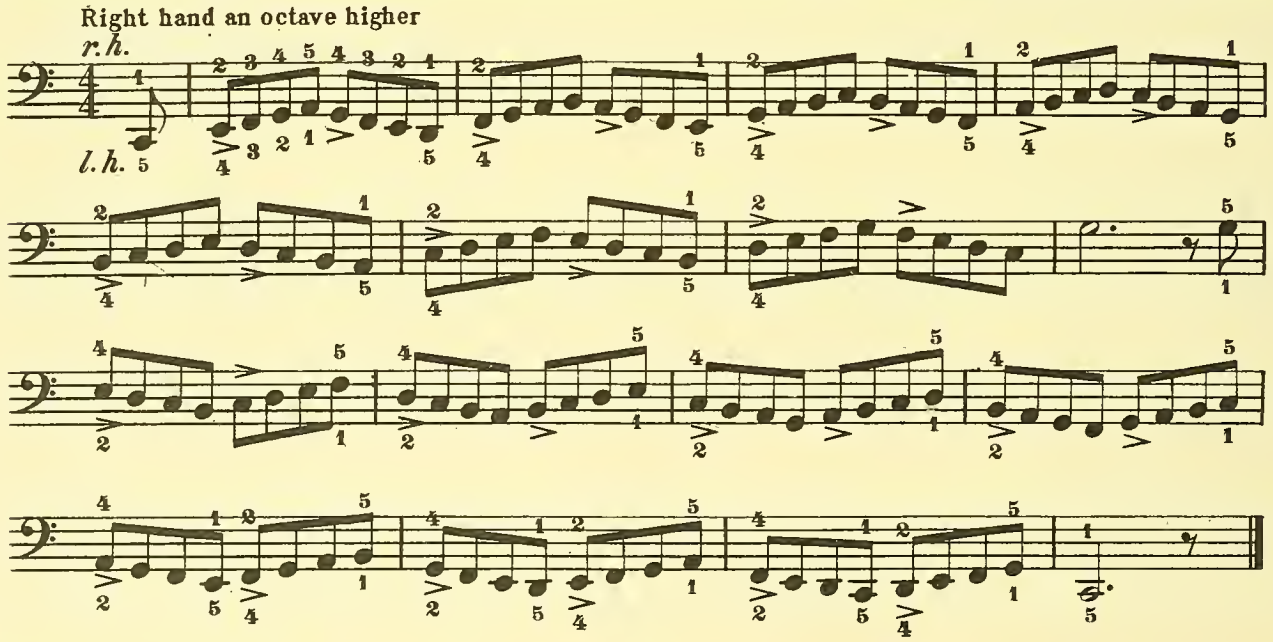
Molto moderato

*) *p* *f*

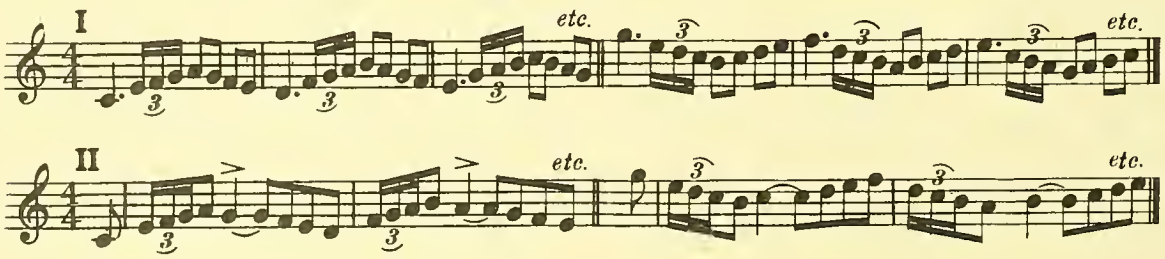
Example No. 12 Scale Model: *D minor*



Example No. 13 Five-note Sequences, with accents on second and fourth fingers



Example No. 14 Rhythmic Variants for Diatonic Series of Five-note Sequences



XXVII

SCALE STUDIES. PHRASE PASSAGES

§ 1. Scales and chords constitute the entire tonal material to be found in music. The need for the mastering of scales should be obvious if one realizes that melody exists only through representation of scale tones, proceeding up or down, by skips or stepwise. Chords are mere combinations of scale tones.

To the younger student, these statements may not seem to cover all conditions; but as one's knowledge of theoretical subjects increases the application of these simple statements will become evident. In the meantime, the student might safely proceed on the principle that the better he is equipped with scale and chord technic, the more thankful he will be eventually.

Phrasing

§ 2. Phrasing consists of the grouping of notes. This may be compared to the punctuation of a sentence, since music similarly is divided into periods, sections, phrases and motives. Phrasing as a general term may refer either to the grouping of NOTES within *slurs* in the printed text, as seen only by the player, or to the grouping of TONES in performance, so that the desired construction may be indicated to the listener.

In singing, the phrasing follows the punctuation in the words of the song, and is produced partly by the pauses of the singer for breath, and partly by the rise and fall of the voice in imitation of the natural inflection the voice would adopt in speaking.

In piano music similar phrasing is required, the effects produced by means of pauses between phrase groups, and by dynamic variety. Generally speaking, every phrase-group requires shading, or changes of intensity in the volume of tone. Three principles are possible: (a) A phrase-group may begin *piano*, and *crescendo* to *forte*, stopping abruptly; (b) it may begin *forte*, and *diminuendo* to *piano;* or (c) it may begin and end *piano*, with a *crescendo* and *diminuendo* between, often called a "swell."

A more restricted use of the term PHRASE has to do only with the study of musical form from the standpoint of the composer, rather than of the pianist-interpreter.

Scale Study, *Czerny*

§ 3. This STUDY should be practised with the right hand alone until the scale tones are well connected. It should be played with a moderate tone force, and not too fast until thoroughly mastered. A crisp accent in the accompaniment is necessary to establish the first count of the measure, in preparation for the entrance of the scale figure after the accent.

Andante, *Guilmant*

§ 4. Here is an opportunity to observe the relationship between an older and a newer idea. The influence of the classic Gavotte is plainly evident in the construction of this composition, from a rhythmic standpoint as well as in the general phrase-outline; yet how different is its character! Nevertheless, one feels the direct inheritance of its purity of style from a much earlier age than the one in which this French composer lived.

A flowing *tempo* is required; and though not much tone is needed it should be of a singing quality, and with all those characteristics which would have been demanded had its title been Minuet or Gavotte. [§§ 4, 5]

Prelude, *Bach*

§ 5. This is the opening piece of Bach's great work known as "The Well-Tempered Clavichord." It is a composition so full of hidden meanings that the student of this grade can do little more than master the technic and phrasing in a general way. A detailed study of it should be made in a later grade.

The Shepherd's Song, *Pasconet*

§ 6. There is much variety of phrasing in this piece. The introduction illustrates an unusual incident, where the phrasing coincides with the measure-divisions. At times the phrasing extends for a distance of more than three measures (5), and again it consists of a short group of only two notes (30).

Cloud Pictures, *Wilson*

§ 7. Here it is almost impossible to make any error as regards phrasing; the phrase groups are all short and they are separated from each other by *rests*.

STUDY

CZERNY, Op. 139. Nº 24

Allegro

mf

(3)

mf

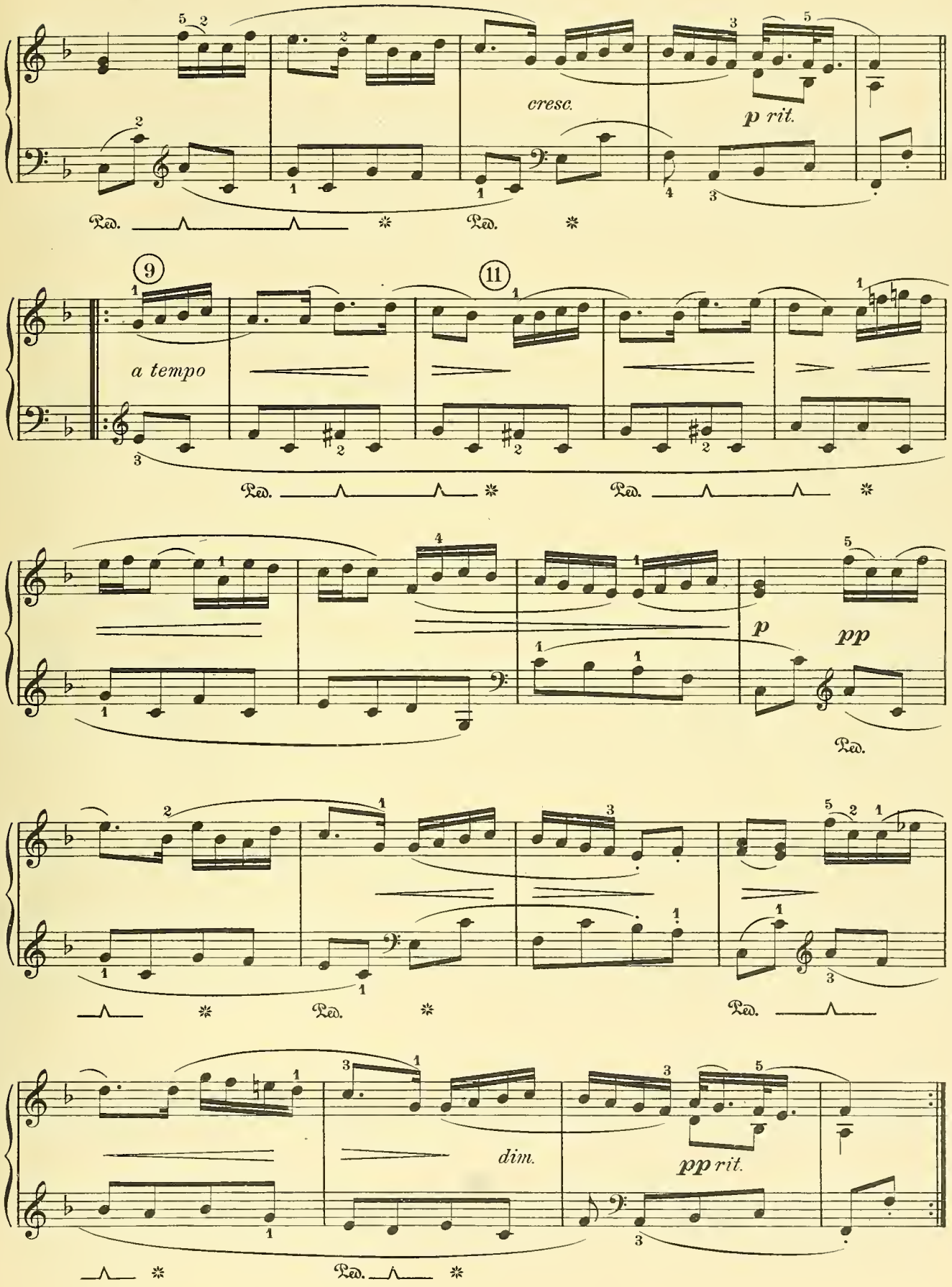
ANDANTE

Andante

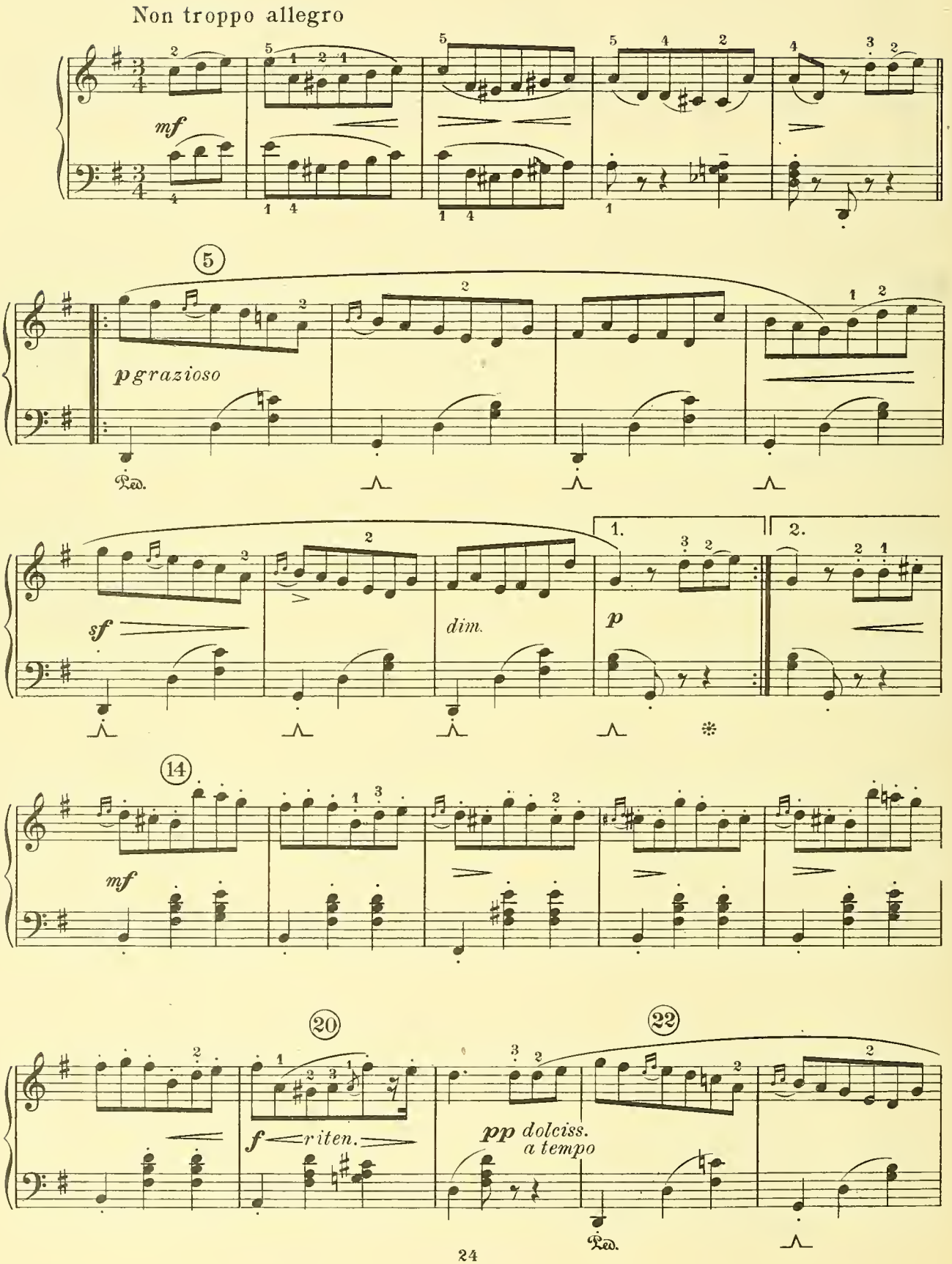
GUILMANT

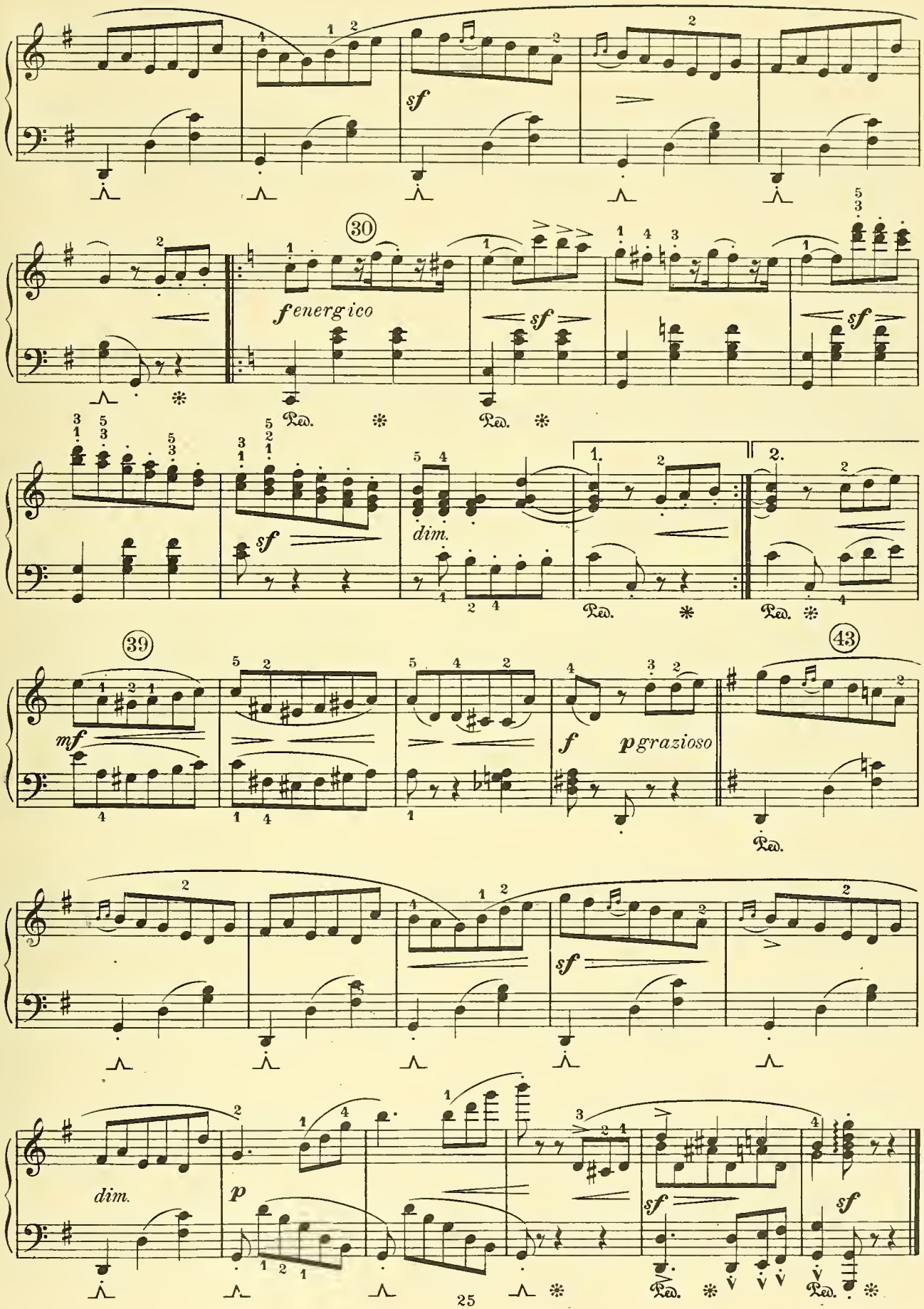
p semplice e dolce

Ped. * Ped. *


cresc.
p rit.
9
a tempo
11
p
pp
dim.
pp rit.

THE SHEPHERD'S SONG

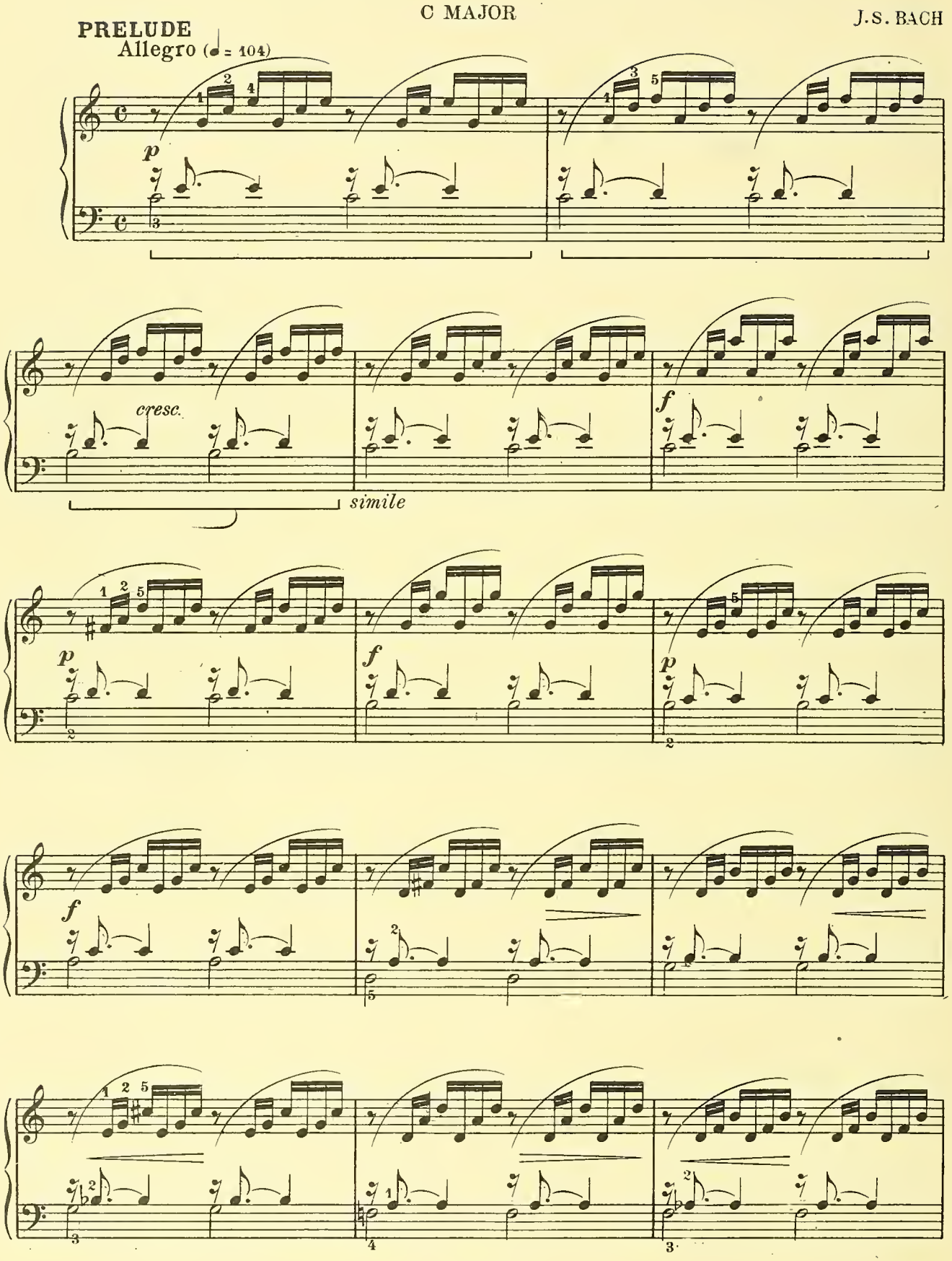


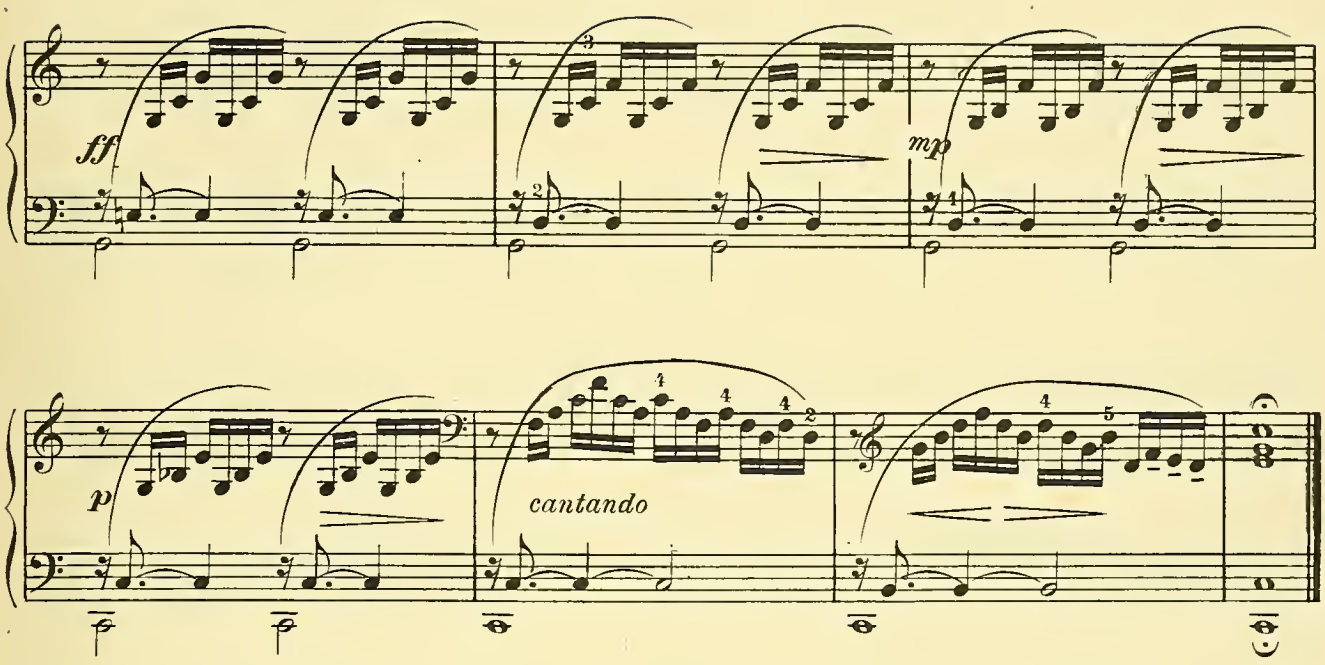

sf
30
f energico
sf
sf
sf
dim.
1.
2.
39
mf
f
p grazioso
43
sf
dim.
p
sf
sf

PRELUDE

C MAJOR

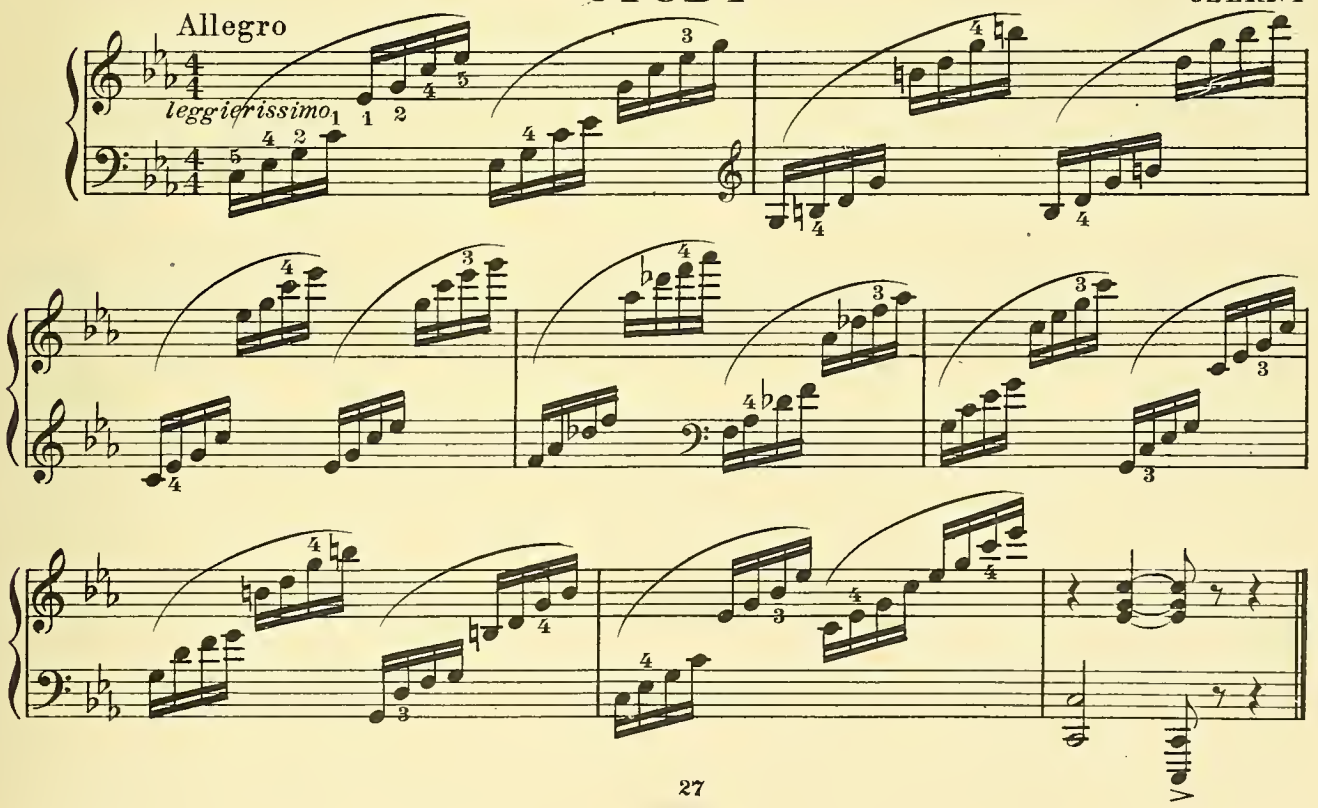
J.S. BACH





STUDY

CZERNY



CLOUD PICTURES

MORTIMER WILSON
Op. 41, No. 5

Andante cantabile

p

sempre rubato

mp

mp

p

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: A Trill on a Double Third may consist of the tones a half step above, or of the tones a whole step above—making a *minor* Third trilled with a *minor* Third, and a *major* Third trilled with a *major* Third. Or, a *minor* Third may be trilled with the *major* Third above, and *vice versa*. Thus, of Double Third Trills there is a *minor* series and a *major* series and each series consists of three forms, as shown in Example No. 3. The six forms, in the twelve Keys, make the Seventy-two Double Third Trills, Example No. 1. Practise the *minor* series, with left and right hands separately with this fingering:

R. H.	3	4
	1	2
L. H.	2	1
	4	3

Arpeggios: Play the seven model triad *arpeggios*, in the two rhythms shown in Example No. 4.

Chords: Transpose the model for Dispersed Cadences (2-xxvi, Example No. 8) to the Keys of *E♭*, *A♭*, and *D♭ major*.

Scales: Play the *major* Scale in Sextuplets, through five octaves, as in Example No. 7, grouped as three Doublets, and as two Triplets, as illustrated by "prestidigitator" and "practicability," in Example No. 2. Apply to the Keys of *B* and *E major*.

Review: Play the Scale of *E major*, with the left hand alone, descending through four octaves and return. Practise the Silent Exchange of Sixths, Example No. 6, both hands together, the left hand an octave lower. Transpose to all Keys.

Second Assignment

Special Technic: Repeat the *minor* series of the Seventy-two Double Third Trills, left and right hands separately, using this fingering:

R. H.	4	5
	2	3
L. H.	3	2
	5	4

Arpeggios: Practise the *arpeggio* model in *F major*, Example No. 5; also transpose to *E♭ major* and to *G major*.

Chords: Transpose the model for Dispersed Cadences (2-xxvi, Example No. 8) to the Keys of *F*, *B*, and *E major*.

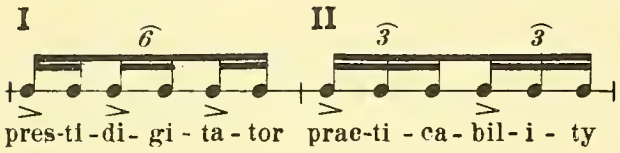
Scales: Transpose the *major* scale in Sextuplets, as in the First Assignment, to the Keys of *A* and *D major*.

Example No. 1

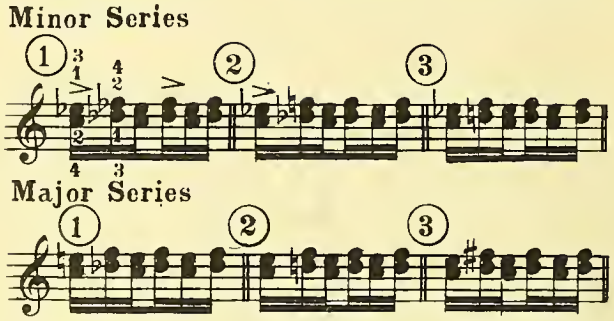
Seventy-Two Double Third Trills					
Minor Series			Major Series		
1	2	3	1	2	3
E♭ F♭ C D♭	E♭ F C D♭	E♭ F C D	E F C D♭	E F C D	E F♯ C D
E F C♯ D	E F♯ C♯ D	E F♯ C♯ D♯	F G♭ D♭ E♭♭	F G♭ D♭ E♭	F G D♭ E♭
F G♭ D E♭	F G D E♭	F G D E	F♯ G D E♭	F♯ G D E	F♯ G♯ D E
F♯ G D♯ E	F♯ G♯ D♯ E	F♯ G♯ D♯ E♯	G A♭ E♭ F♭	G A♭ E♭ F	G A E♭ F
G A♭ E F	G A E F	G A E F♯	G♯ A E F	G♯ A E F♯	G♯ A♯ E F♯
A♭ B♭♭ F G♭	A♭ B♭ F G♭	A♭ B♭ F G	A B♭ F G♭	A B♭ F G	A B F G
A B♭ F♯ G	A B F♯ G	A B F♯ G♯	A♯ B F♯ G	A♯ B F♯ G♯	A♯ B♯ F♯ G♯
B♭ C♭ G A♭	B♭ C G A♭	B♭ C G A	B C G A♭	B C G A	B C♯ G A
B C G♯ A	B C♯ G♯ A	B C♯ G♯ A♯	C D♭ A♭ B♭♭	C D♭ A♭ B♭	C D A♭ B♭
C D♭ A B♭	C D A B♭	C D A B	C♯ D A B♭	C♯ D A B	C♯ D♯ A B
C♯ D A♯ B	C♯ D♯ A♯ B	C♯ D♯ A♯ B♯	D E♭ B♭ C♭	D E♭ B♭ C	D E B♭ C
D E♭ B C	D E B C	D E B C♯	D♯ E B C	D♯ E B C♯	D♯ E♯ B C♯

Review: Play the exercises in *broken* chords, Examples Nos. 8 and 9, at increasing metronome speeds.

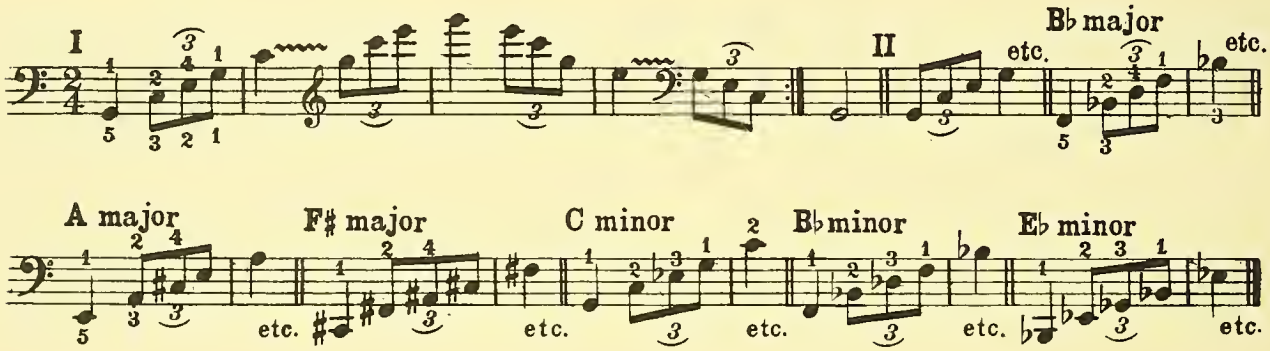
Example No. 2 **Rhythmic Models**



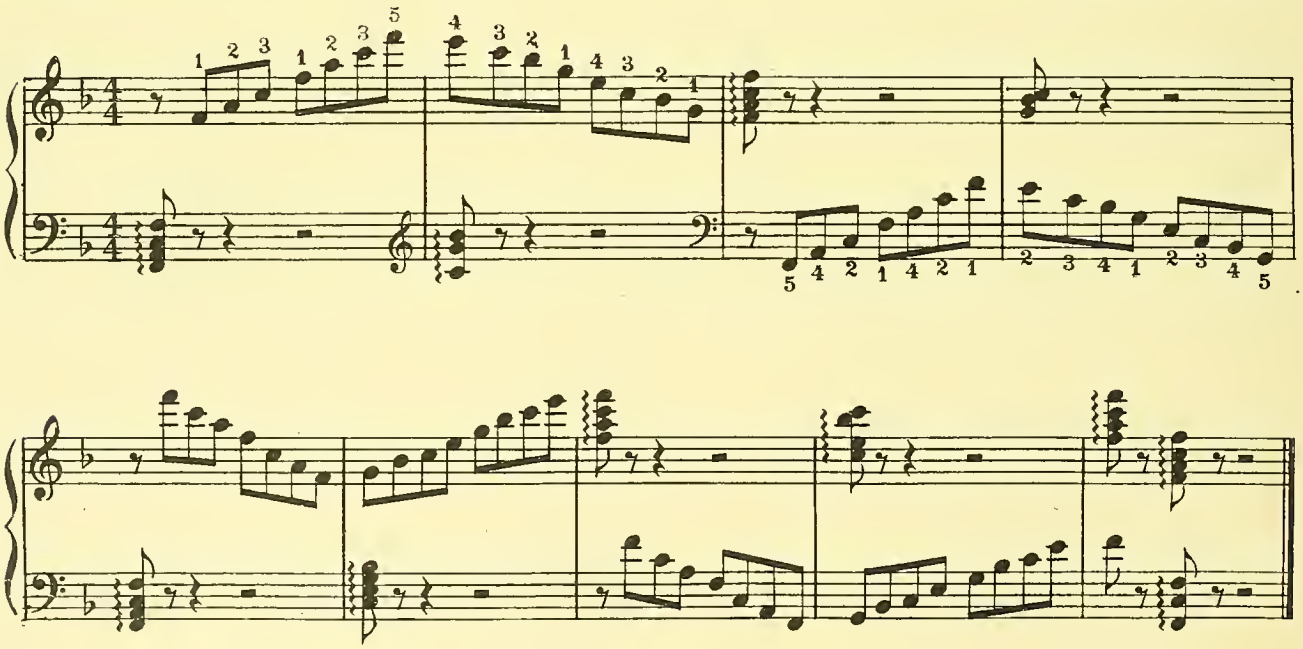
Example No. 3 **Double Third Trills**



Example No. 4 **The Seven Model Triad *arpeggios*, in the Second Inversion**

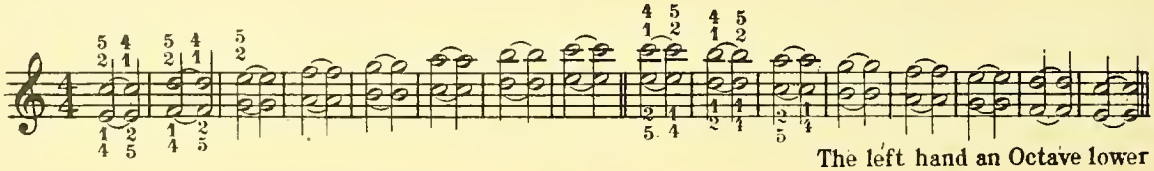


Example No. 5 ***Arpeggio* Model: *F major***



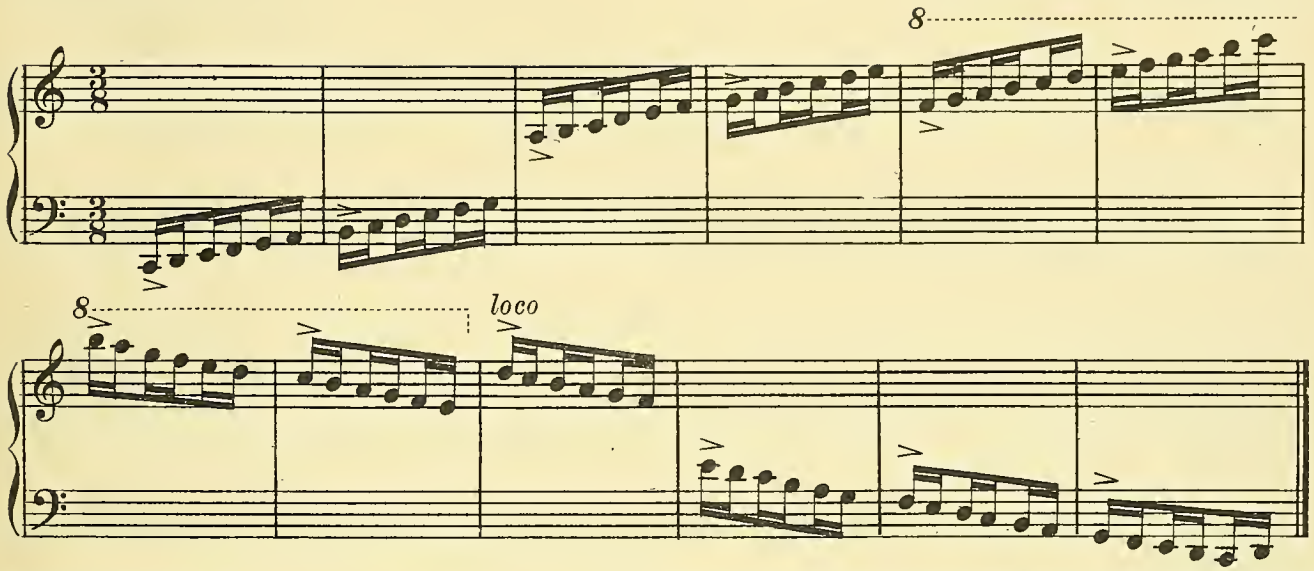
Example No. 6 **Silent Exchange of Fingers upon Sixths**

[Sup. Tech. II, No. 36]

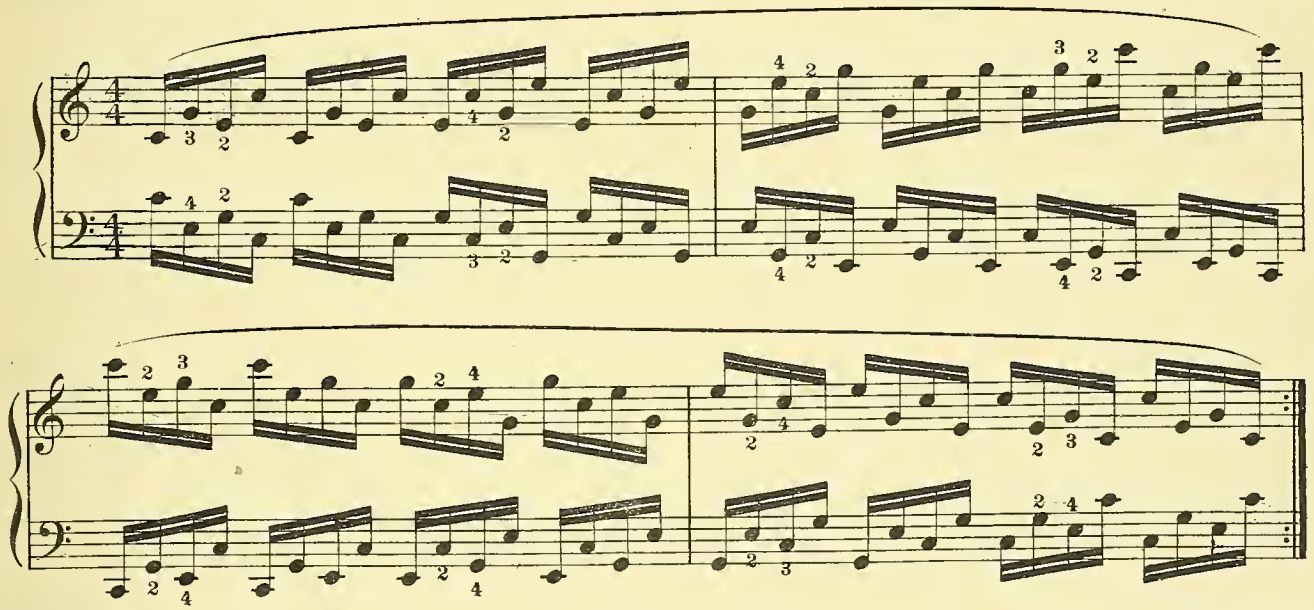


The left hand an Octave lower

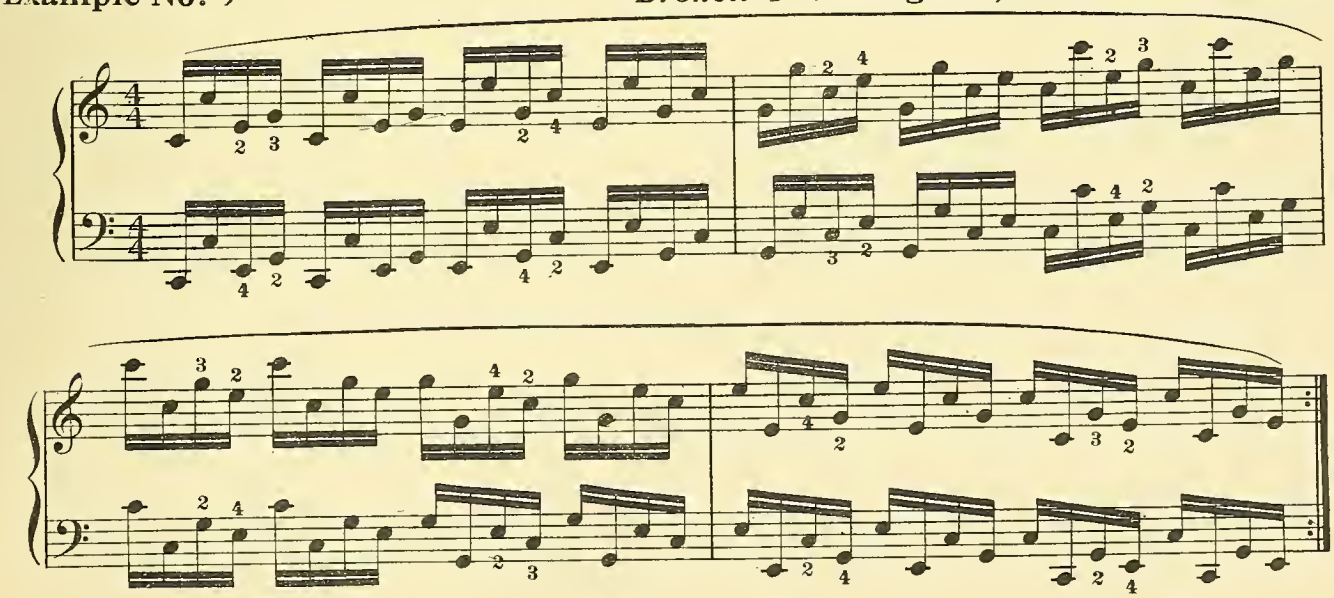
Example No. 7 — *Major* Scale in Sextuplets



Example No. 8 — *Broken* Chord Figures, in Parallel Motion



Example No. 9 — *Broken* Chord Figures, in Contrary Motion



XXVIII

VARIETIES OF TOUCH

§ 1. Sharp contrast between the *legato* touch and the *staccato* touch, both in the manner of their production and in an unhesitating choice as to which is to be used, imparts a distinct element of added interest to piano playing. This also prepares for the later use of many modifications of either mode of touch, with consequent further increase of interest on the interpretive side. The practising of a distinct *staccato* touch need not interfere with the acquiring of a clinging *legato*, though a careless admixture of a variety of *staccato* attacks will undoubtedly hamper a student in the cultivation of a *cantabile* or singing tone in *legato* passages. Evenness of touch-power in fingers alone is perhaps impossible to achieve, owing to natural inequalities in finger strength, which cannot entirely be overcome. If perfect uniformity of touch-power is the result of practice in borrowing just the right amount of strength or weight from the hand and forearm, the careful practice of a crisp *staccato* will be of great assistance in the production of an evenly balanced *legato*. Various types of *staccato* touches may be known by the manner in which they are produced: such as, the finger *staccato*, the hand (or wrist) *staccato*, the forearm *staccato*. In the hand and arm *staccato* equality of touch power is not dependent upon overcoming the inequalities of finger strength, so long as the fingers are strong enough to convey to the keys the energy transmitted from the hands. The prompt rebound which releases the keys is the only essential and characteristic feature of the *staccato* touch.

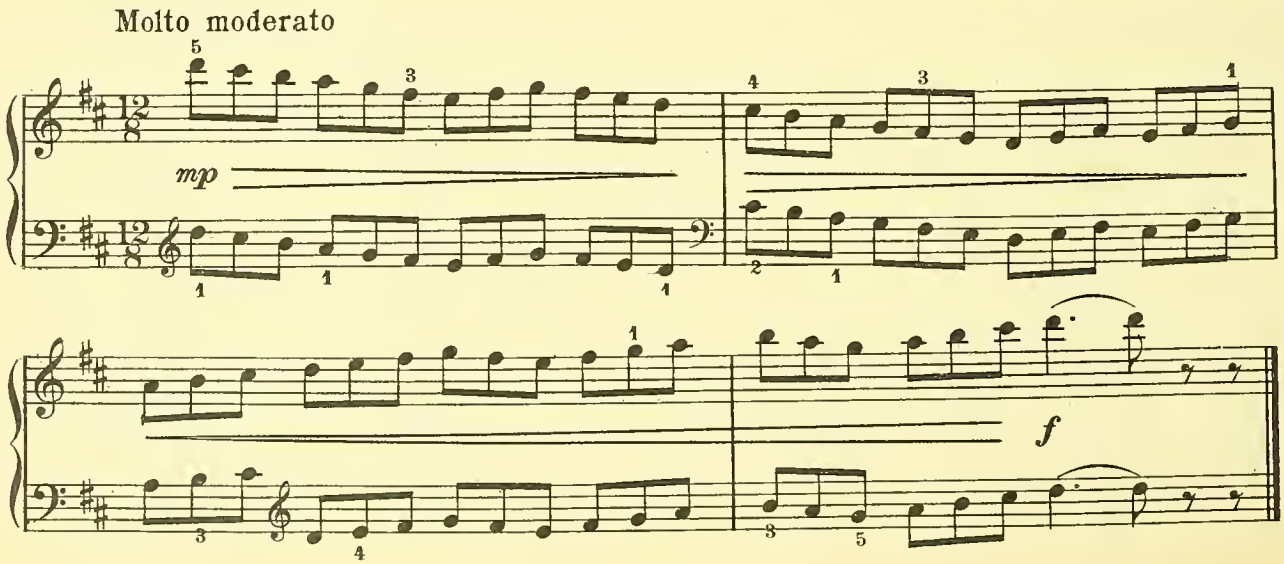
Properly speaking, the manner of stroke employed may be the same for either *legato* or *staccato*, excepting for any preparation required to sustain or quickly to release the contract between finger and key. The fact that the tone endures for a shorter period than the notation calls for, is the only essential result of a *staccato* indication over a note. All the rest has to do with the touch control by which this result is to be obtained in each particular instance.

§ 2. The scale models in Exercise Nos. 1 to 4 should be practised with as many different varieties of touch as the student can command. Each type should be as distinct from the others as possible. Definite degrees of dynamic control should also be applied. Each exercise can with profit be transposed into neighboring Keys above and below.

The *staccato* style exclusively is used in the Dance of the Elves, and the *legato* in the Minuet. A combination of the two is employed in Recess, in the form of short *motives* of two notes, the second one *staccato*. Be careful to give the *sixteenth* notes their correct value. Use a light wrist *staccato* in the first seven measures of Valse Bluette and elsewhere in the left-hand part. The *legato* touch is employed in the right-hand part, in phrases of various lengths. A Dispute also makes extensive use of the hand *staccato* and finger *legato*. In all of these pieces see that the *staccato* effects are not obscured by unwise use of the Damper pedal.

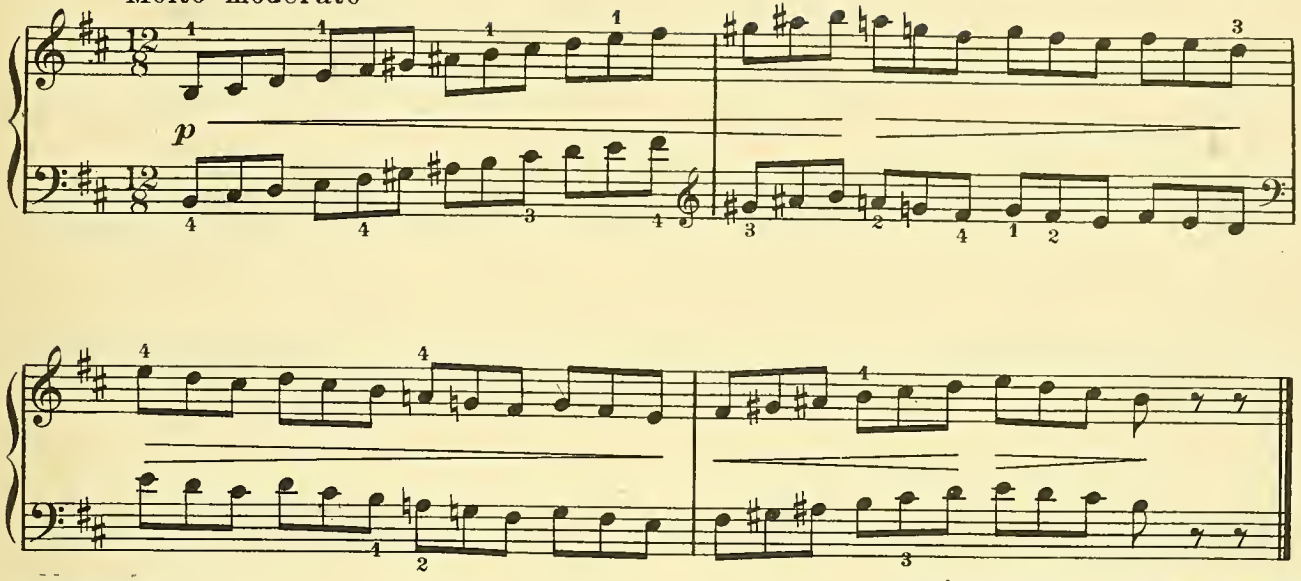
Exercise No. 1 **Scale Model: *D major***

Molto moderato



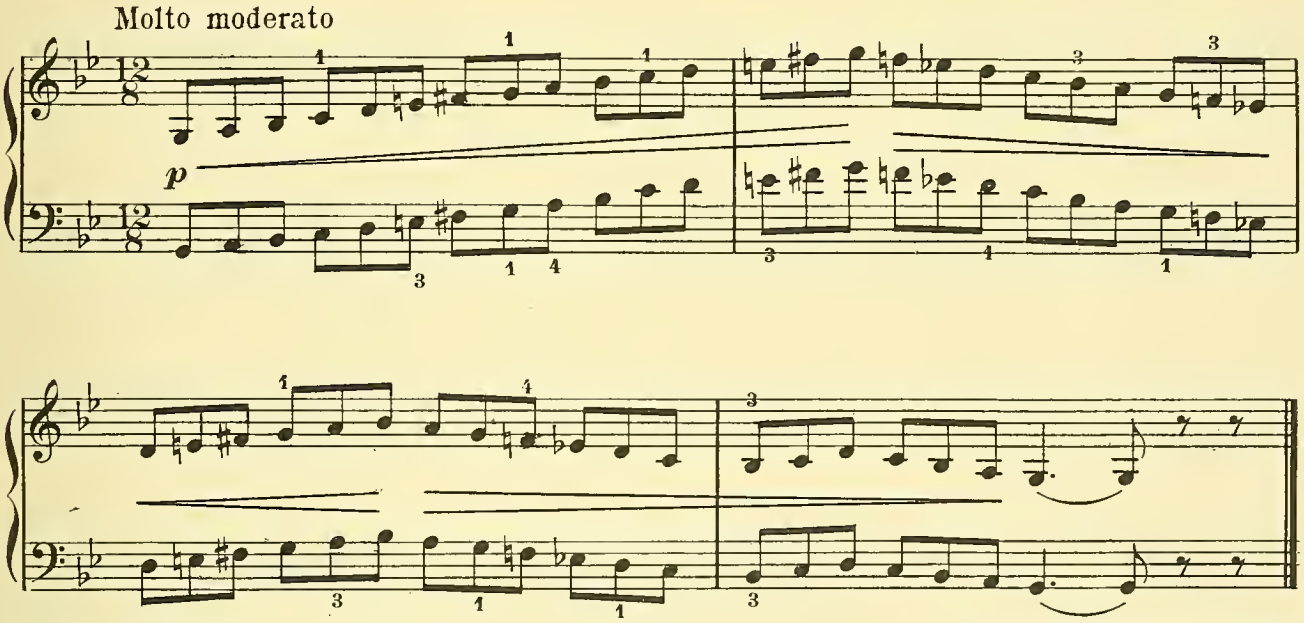
Exercise No. 2 **Scale Model: *B minor***

Molto moderato



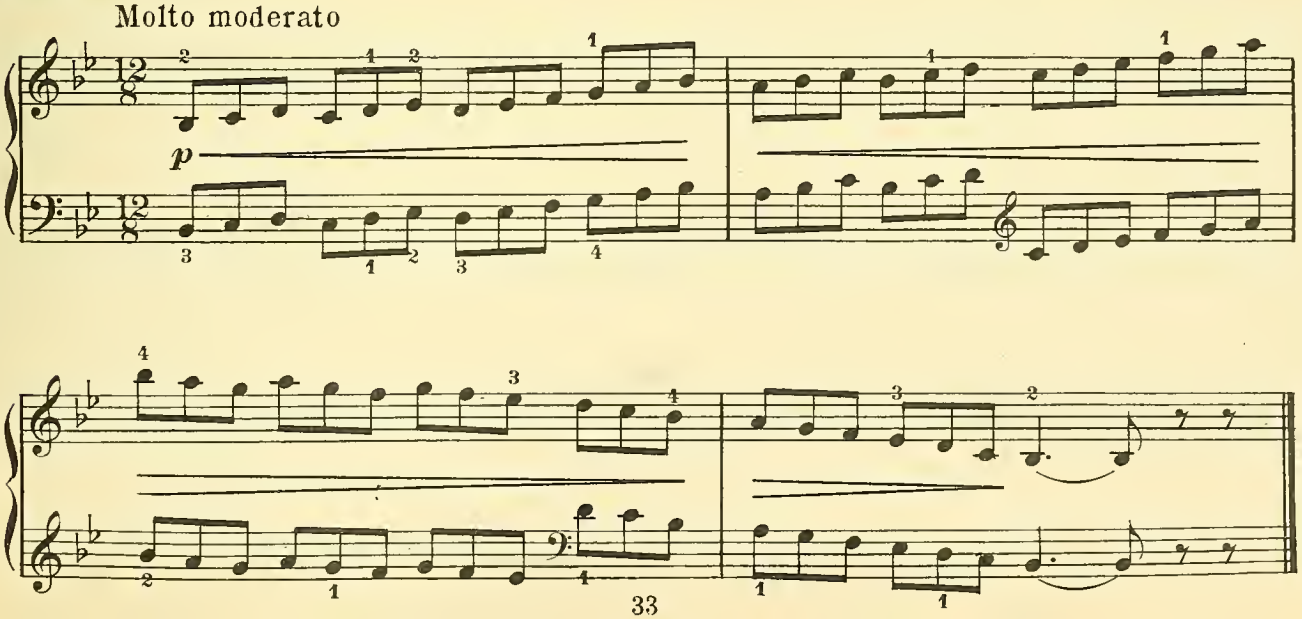
Exercise No. 3 **Scale Model: *B-flat major***

Molto moderato



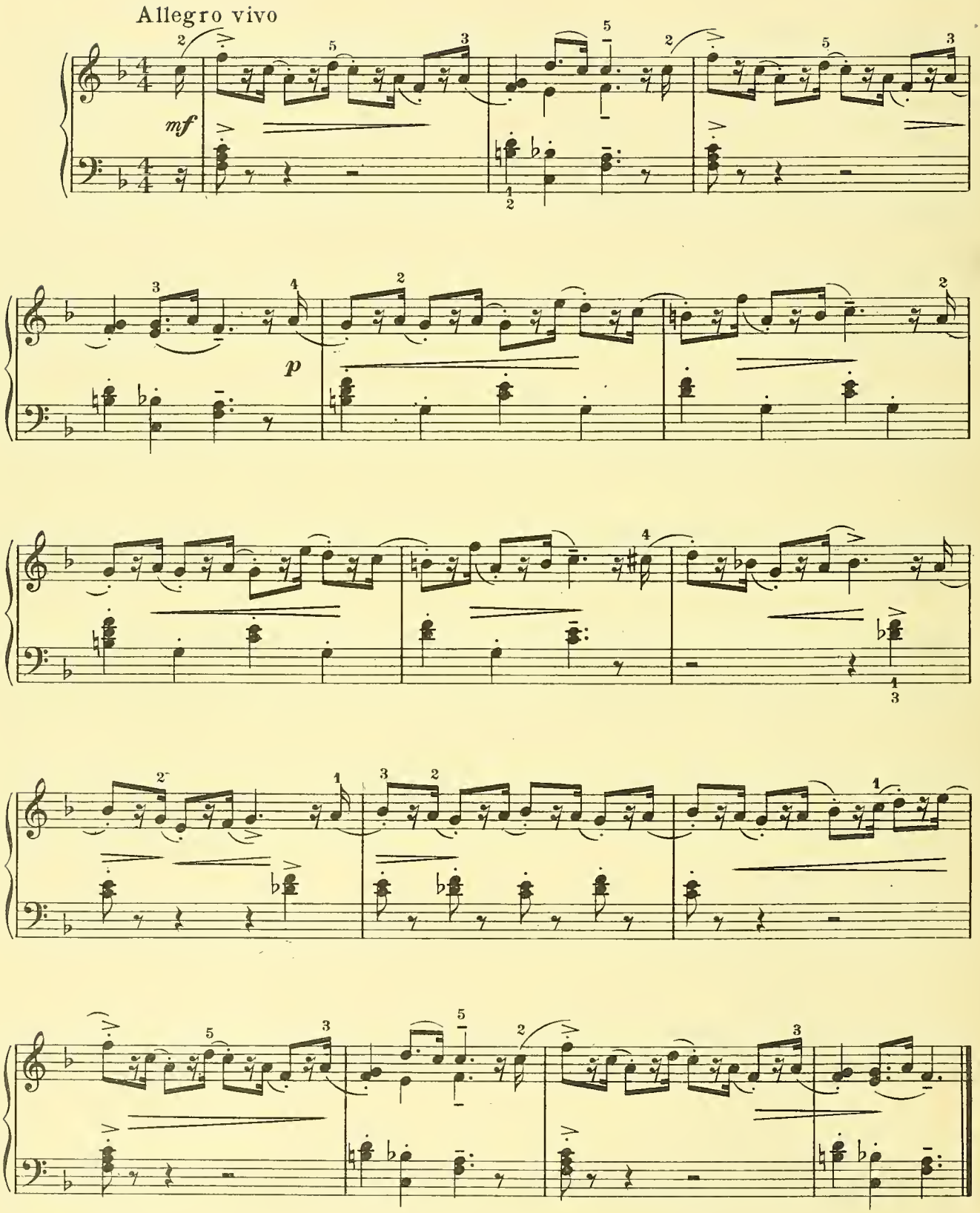
Exercise No. 4 **Scale Model: *G minor***

Molto moderato



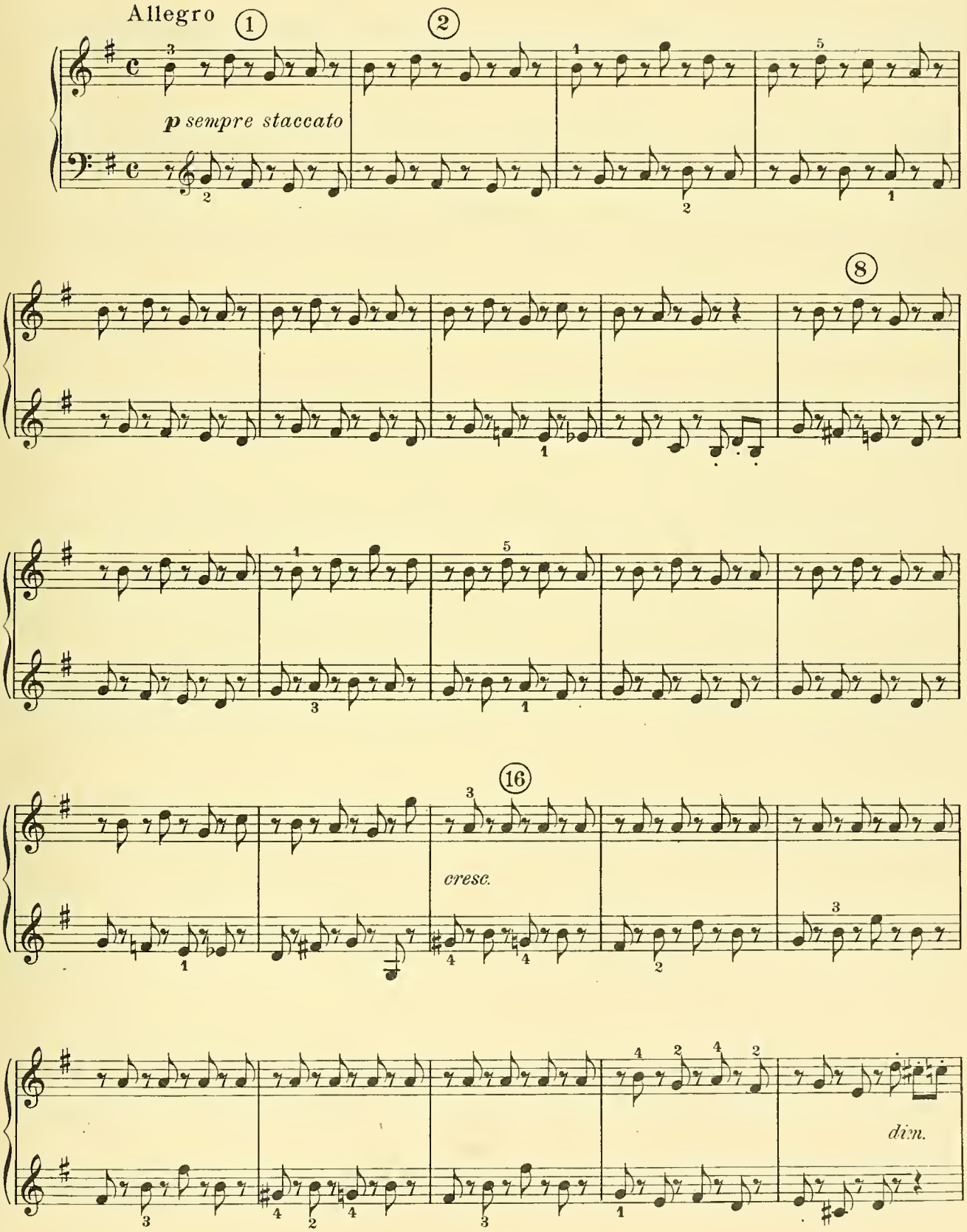
RECESS

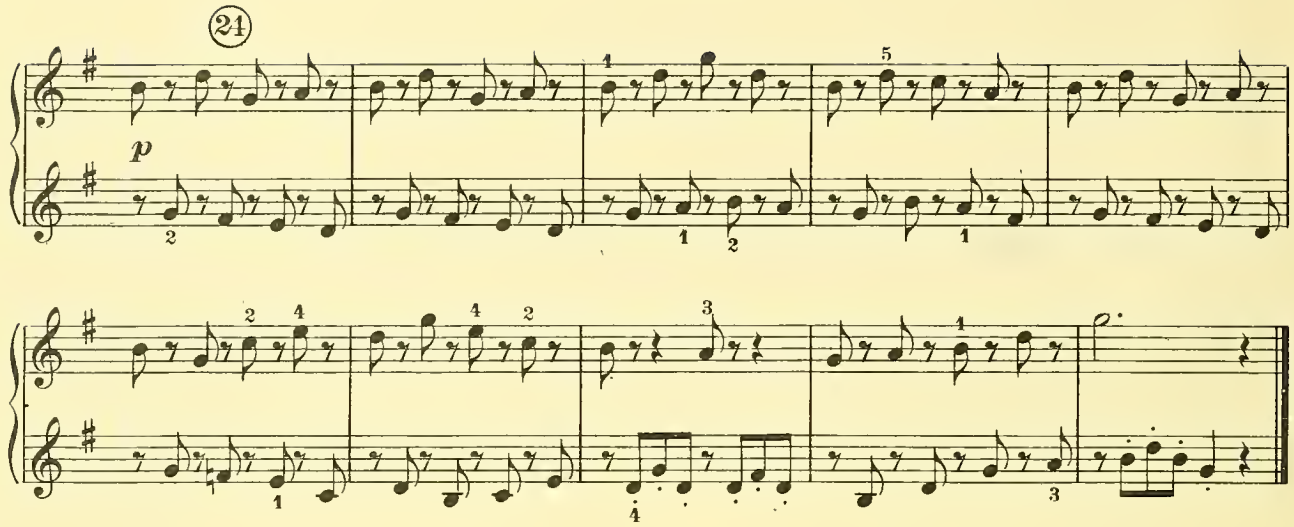
A. SCHMOLL



DANCE OF THE ELVES

SCHUMANN

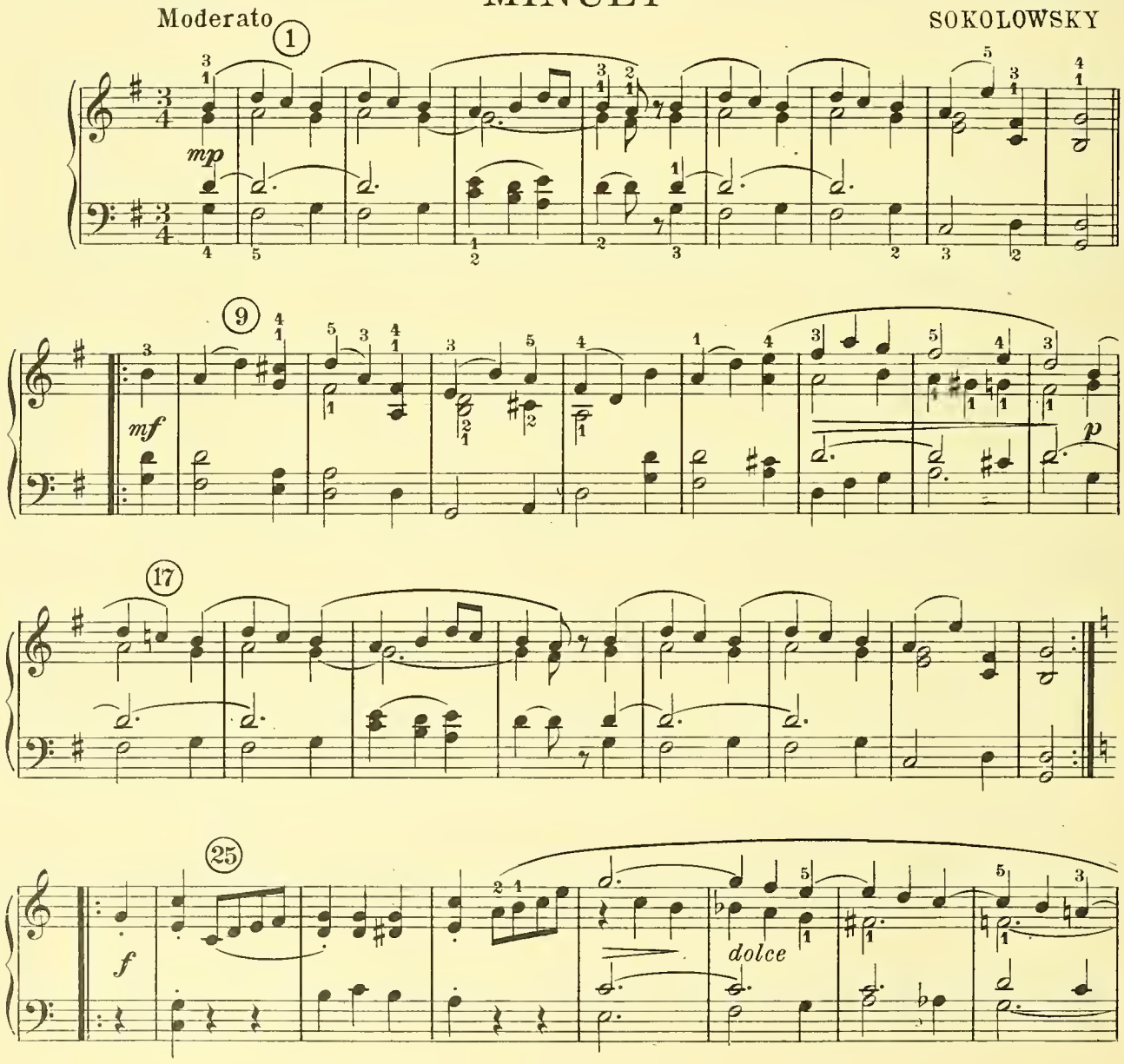


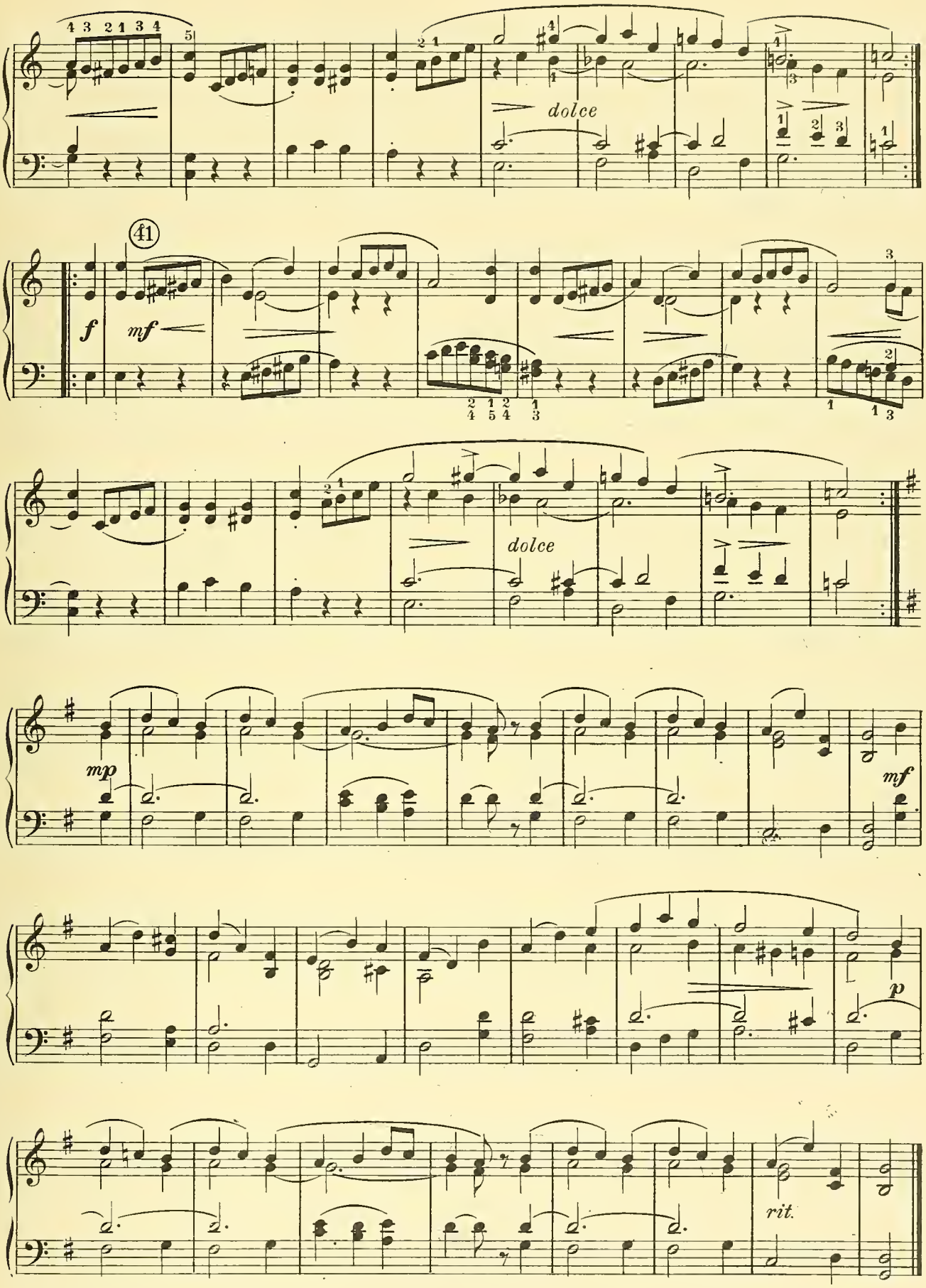


MINUET

Moderato

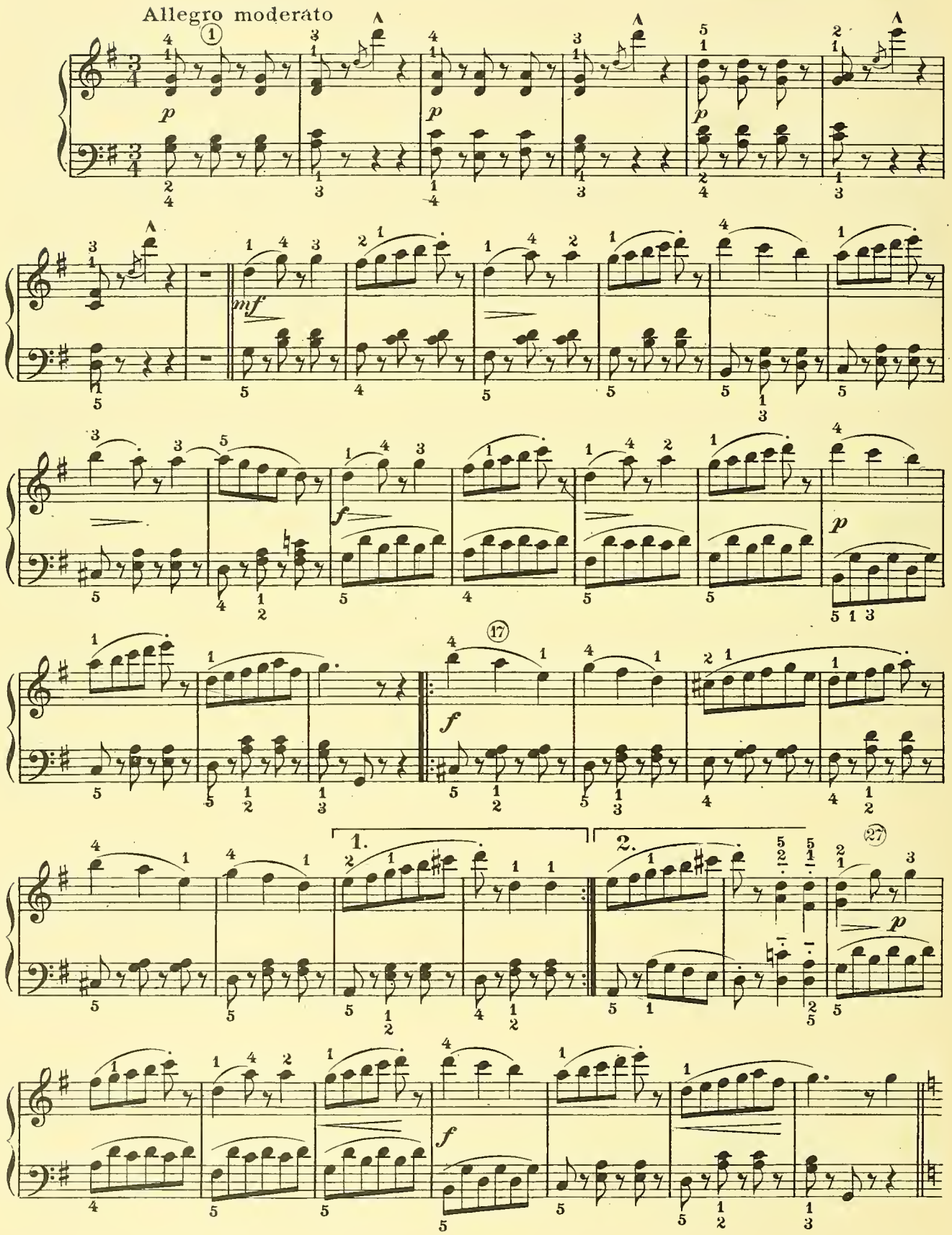
SOKOLOWSKY

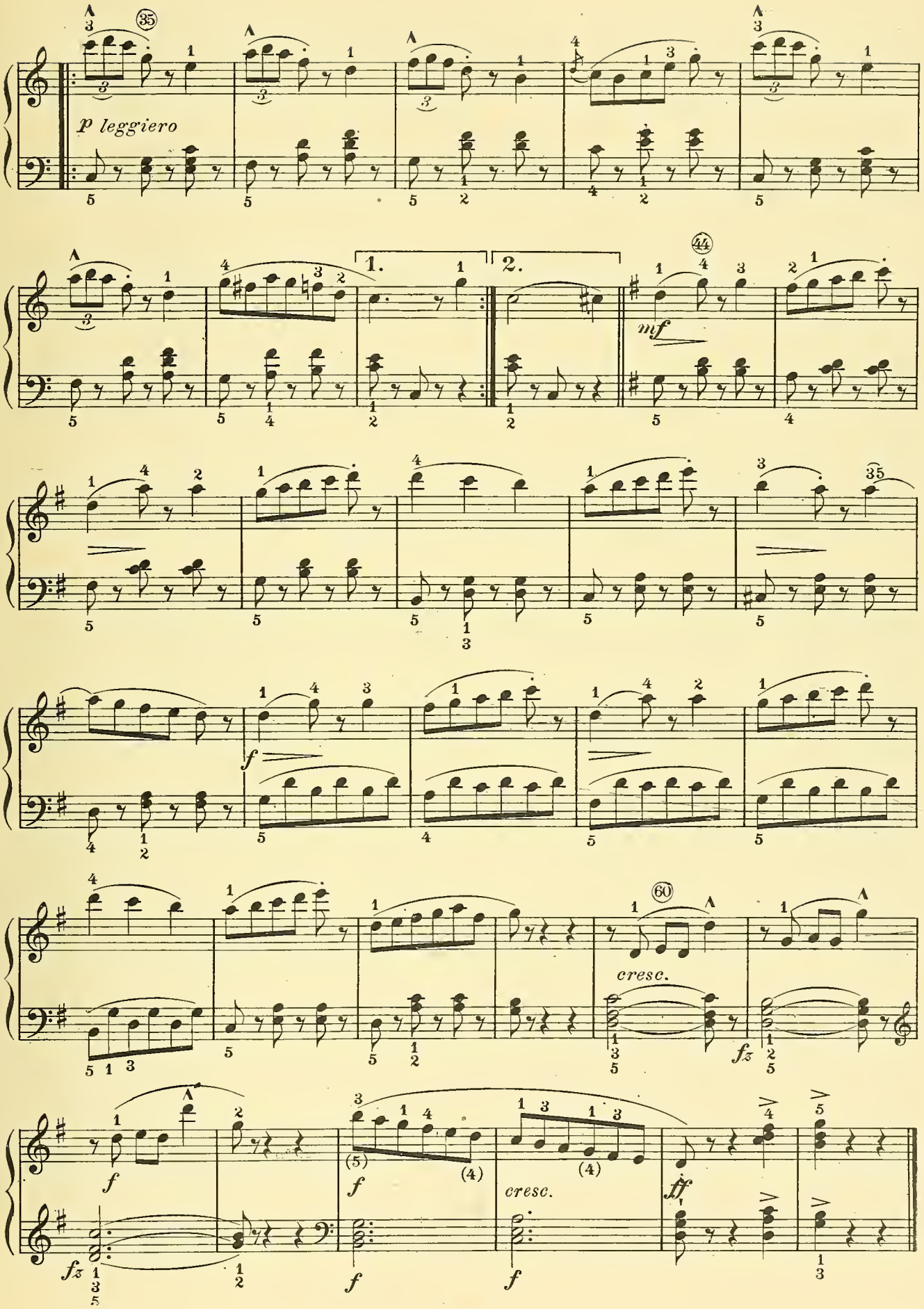



dolce
41
f
mf
dolce
mp
mf
p
rit.

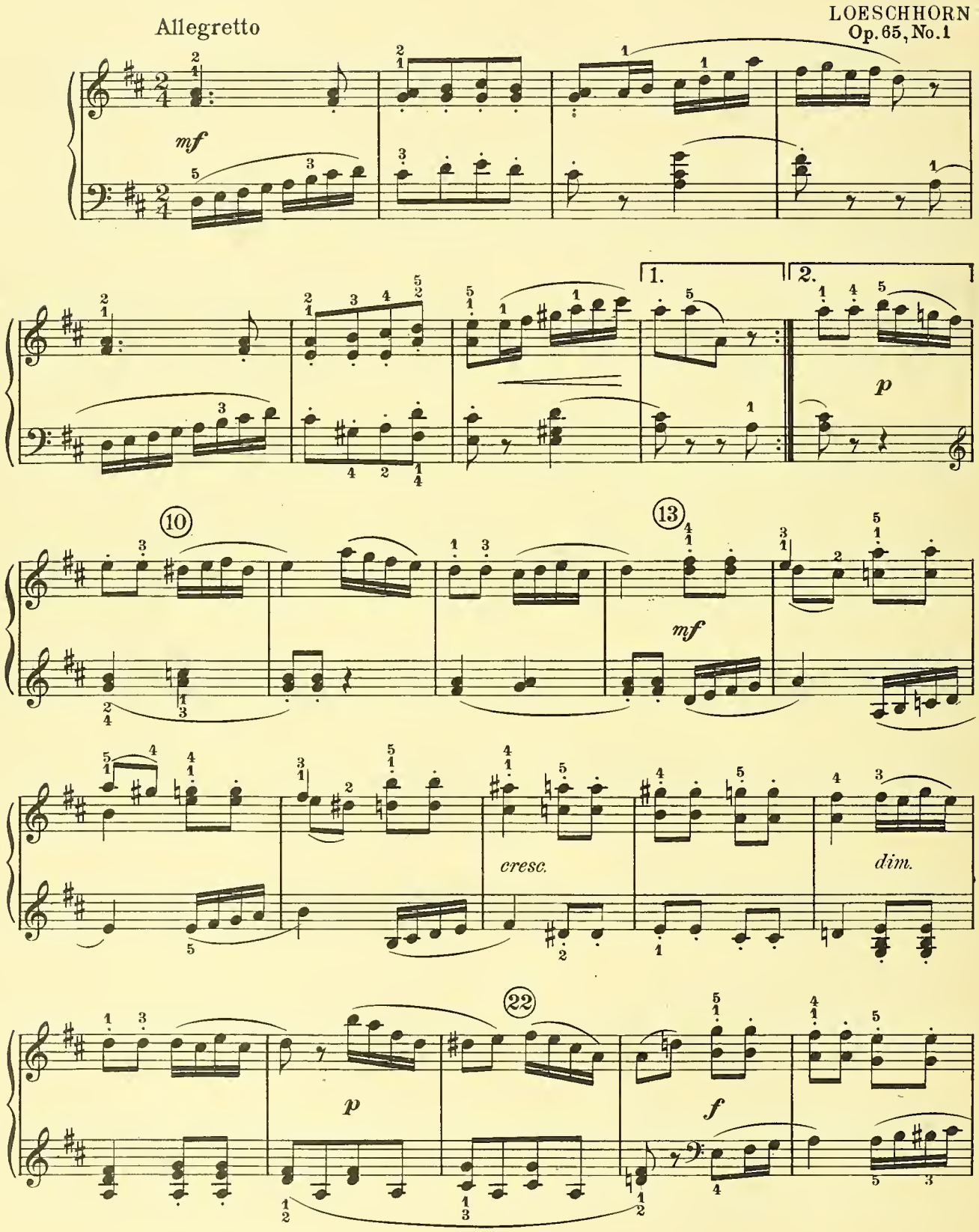
VALSE BLUETTE

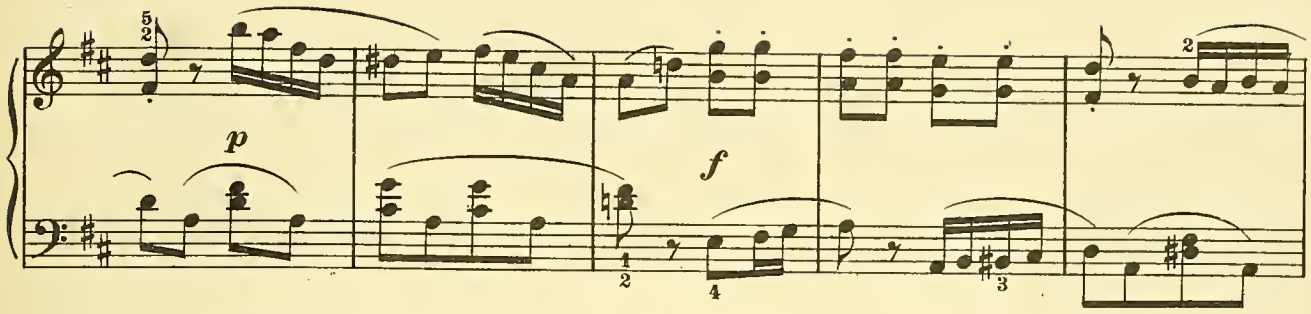
J. B. DUVERNOY. Op. 272, No 1

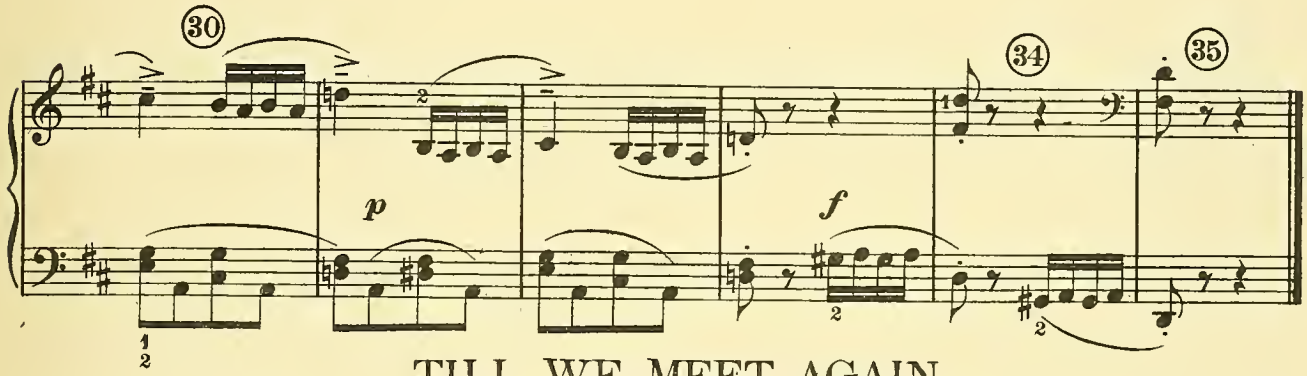



35
p leggiero
1.
2.
44
mf
35
f
60
cresc.
fz
f
(5)
(4)
(4)
cresc.
ff

A DISPUTE


Allegretto
LOESCHHORN
Op. 65, No. 1
mf
1.
2.
p
10
13
mf
cresc.
dim.
22
p
f

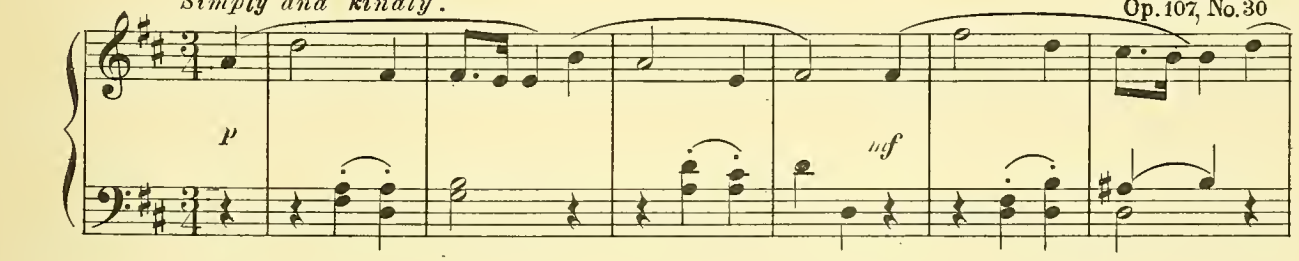


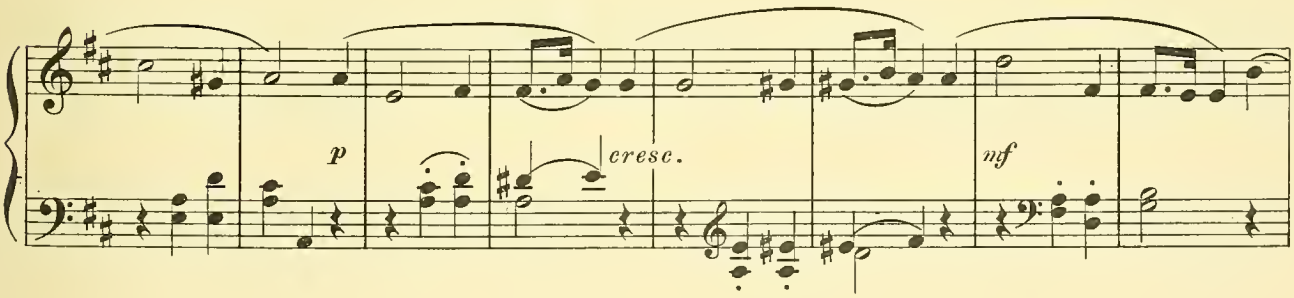


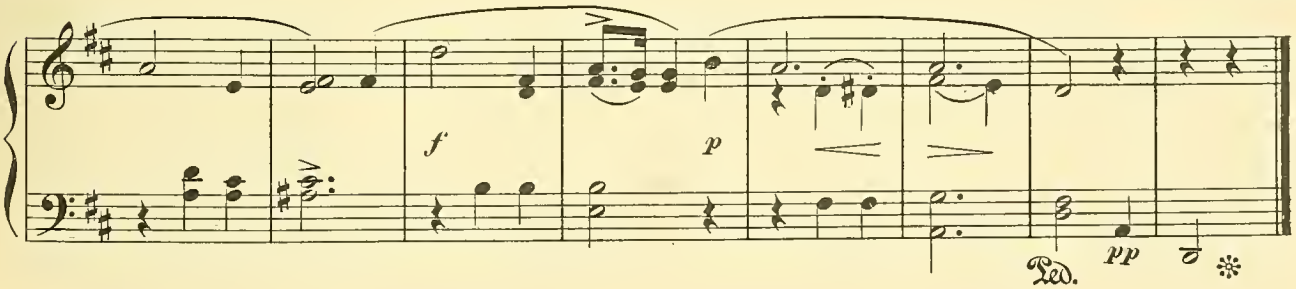
TILL WE MEET AGAIN

Andante.
Simply and kindly.

C. REINECKE,
Op. 107, No. 30







First Assignment

Special Technic: Practise the parallel Thirds, *broken* and solid, in two speeds, as in Example No. 1, and in two degrees of power, *forte* and *piano*, the metronome speed gradually increasing from 100 to 138 to an *eighth* note.

Arpeggios: Transpose the model *arpeggio* study (2-xxvii, Example No. 5) to *B♭ major*, as in Example No. 2.

Chords: Apply the model for the Dispersed Cadences (2-xxvi, Example No. 6) to all of the *sharp* Keys.

Scales: Play the scale models in *D major*, Exercise No. 1, and *B minor*, Exercise No. 2, in *legato* and *staccato*.

Review: The Sequence of twelve *major* Cadences, Example No. 4.

Second Assignment

Special Technic: Play the violin figures, with "slurred pairs" of fingers, as in Example No. 3, hands together, extended through one octave and return, using the following fingers:

1 2 : 2 3 : 3 4 : 4 5.

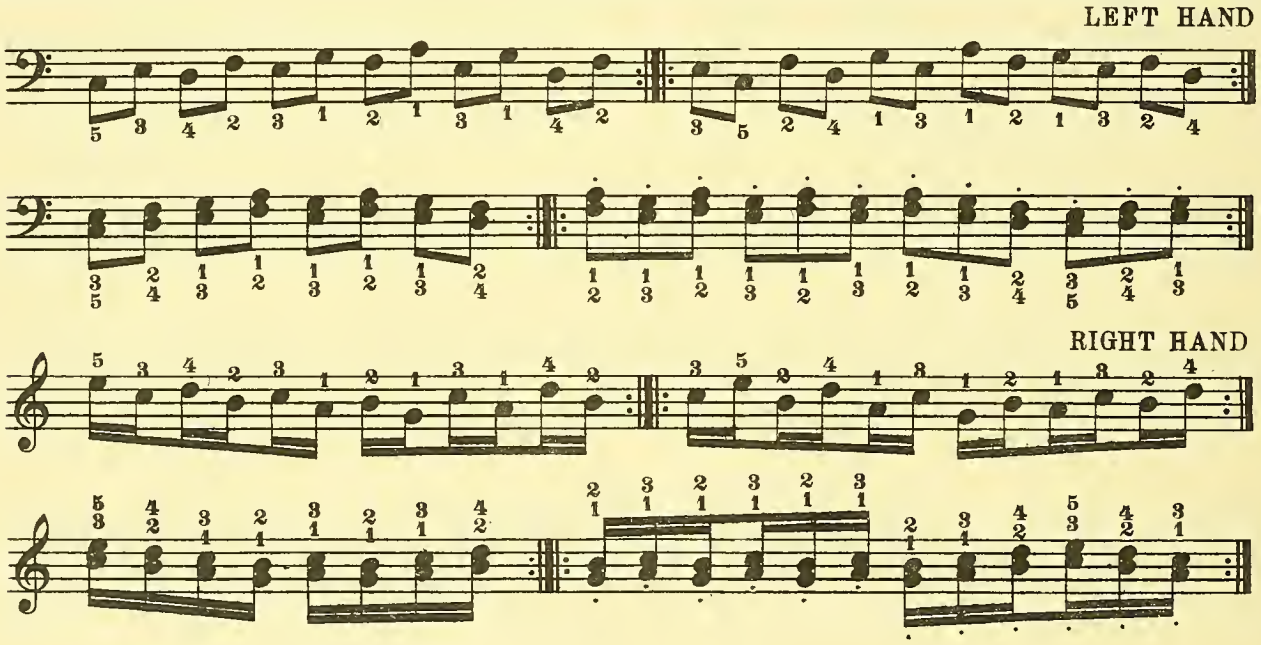
Arpeggios: Transpose the *arpeggio* model (2-xxvii, Example No. 5) to *D major*, as in Example No. 2.

Chords: Apply the model for the Dispersed Cadences (2-xxvi, Example No. 6) to all of the *flat* Keys.

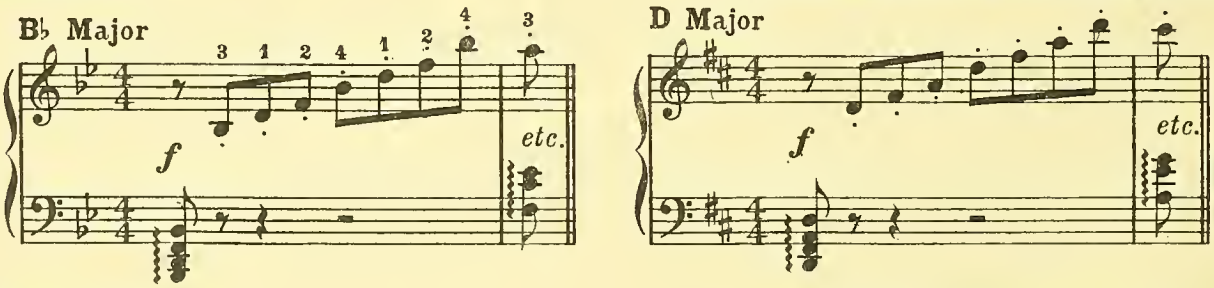
Scales: Play the scale models in *B♭ major*, Exercise No. 3, and *G minor*, Exercise No. 4, in *legato* and *staccato*.

Review: The Sequence of twelve *minor* Cadences, Example No. 5.

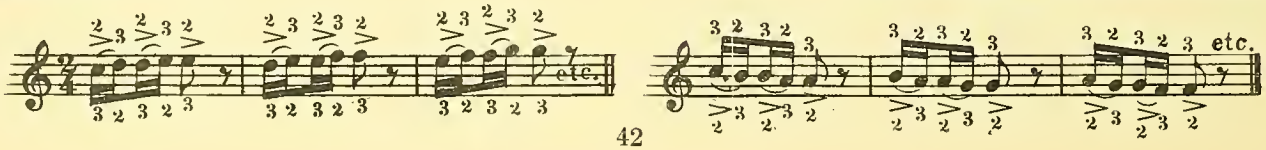
Example No. 1 — **Four Parallel Diatonic Thirds, *broken* and solid**



Example No. 2 — **Transpositions of *arpeggio* Model**



Example No. 3 — **Violin figures: *slurred* pairs**



Example No. 4 — The Sequence of Twelve *major* Cadences

I — C major
II — G major
III — D major
I — A major
II — E major
III — B major
I — G♭ major
II — D♭ major
III — A♭ major
I — E♭ major
II — B♭ major
III — F major
I — C major

Example No. 5 — The Sequence of Twelve *minor* Cadences

I — C minor
II — G minor
III — D minor
I — A minor
II — E minor
III — B minor
I — F♯ minor
II — C♯ minor
III — G♯ minor
I — E♭ minor
II — B♭ minor
III — F minor

STUDY

C. GURLITT
Op. 83, № 19.

Allegro vivace

Skill and endurance in finger passages for the right hand.

WILL O' THE WISP

FRANZ BEHR,
Op. 309, No. 2

Leggiero, volante

p

f

pp

un poco riten.

D. C. (pp)

pp a tempo

mf un poco riten.

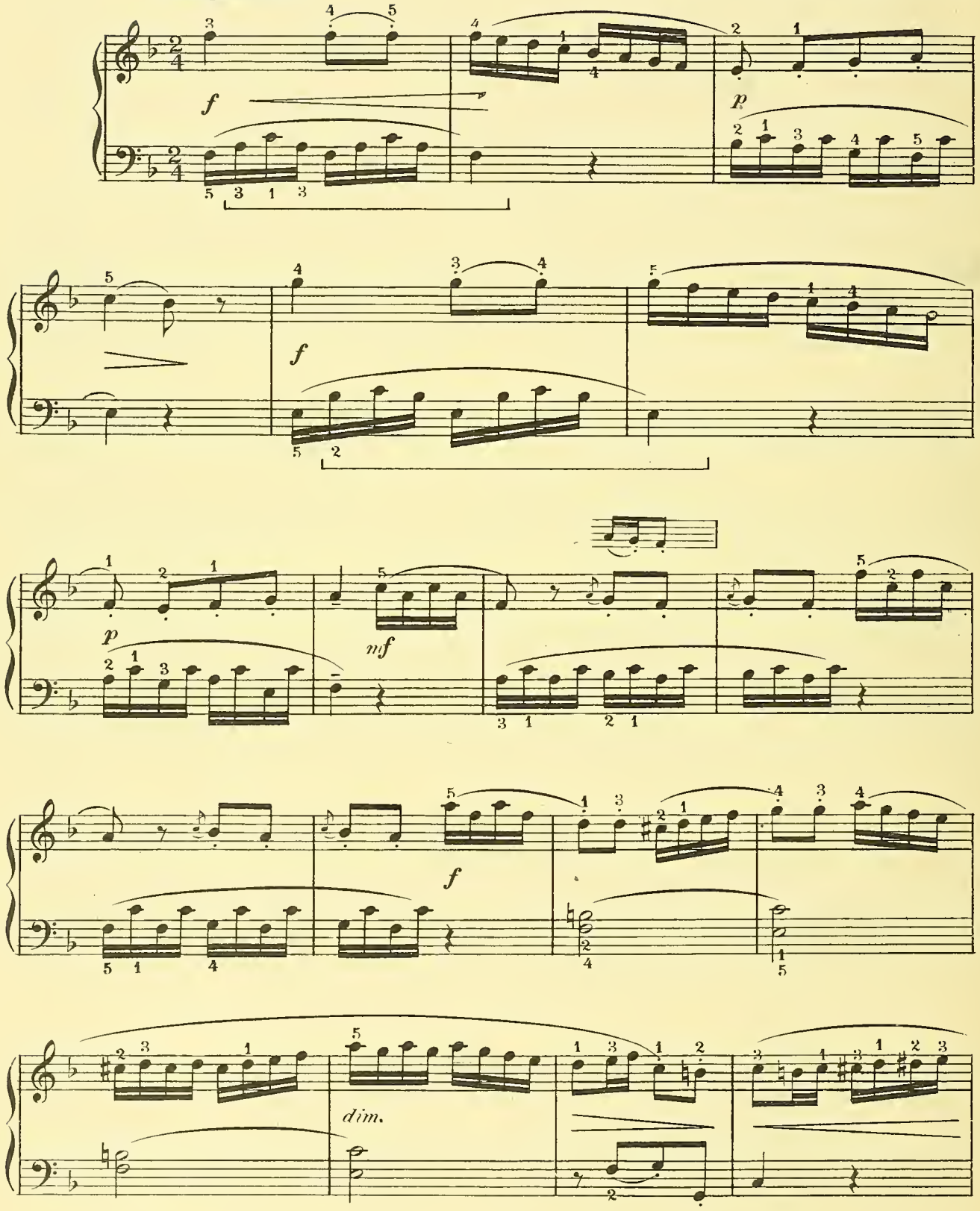
f

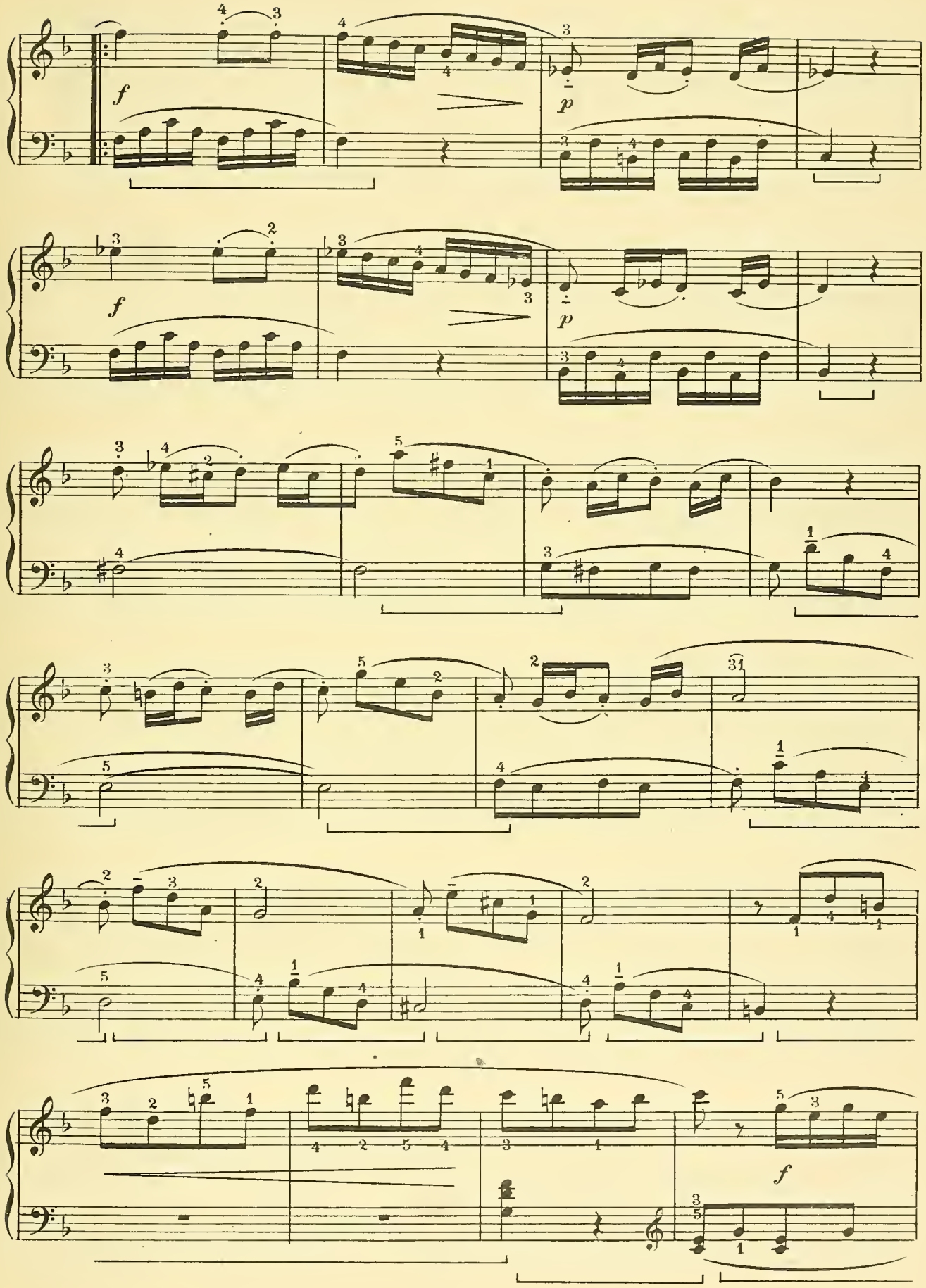
SONATINA

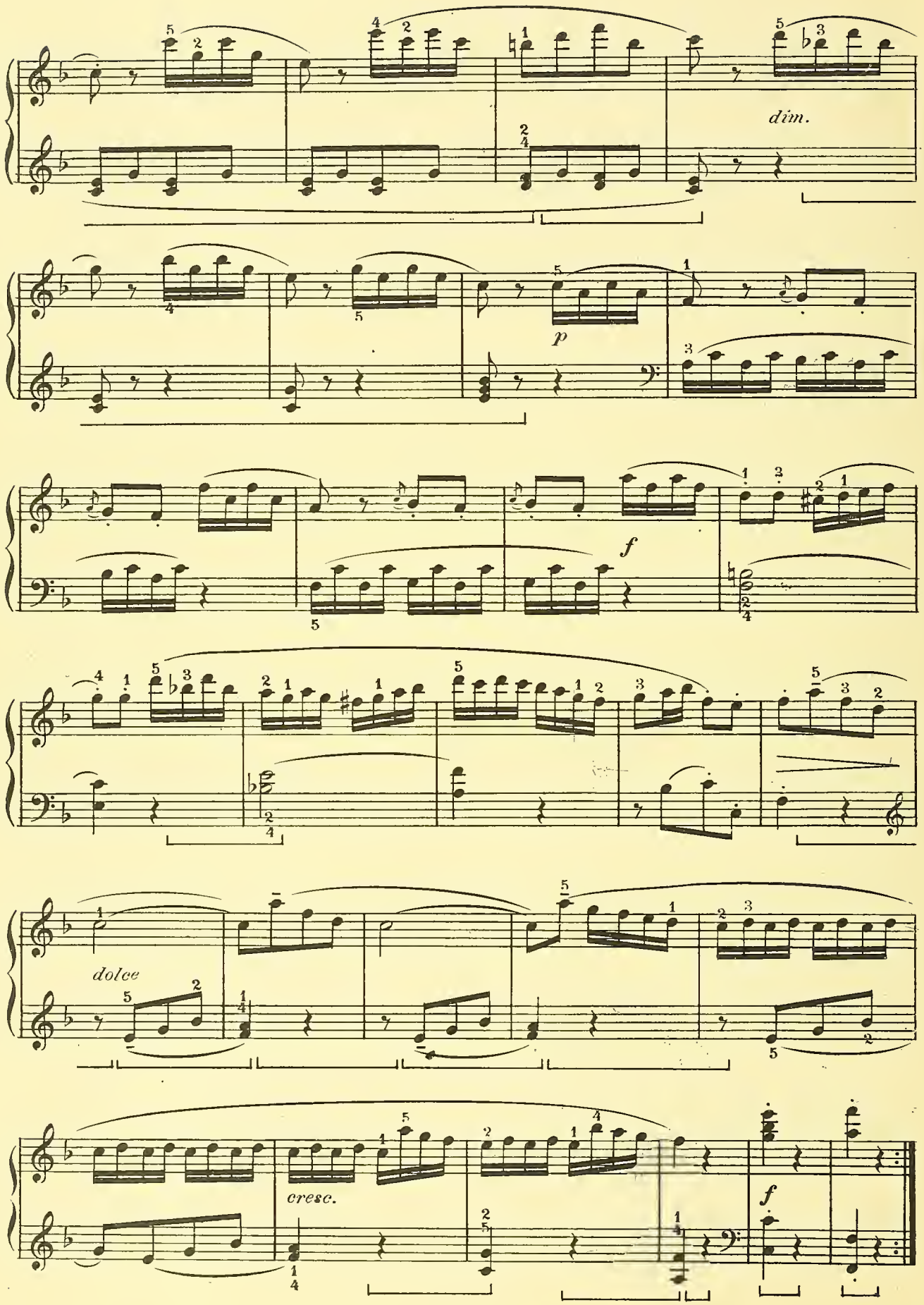
F MAJOR

LUDWIG van BEETHOVEN
1770 - 1827

Allegro assai

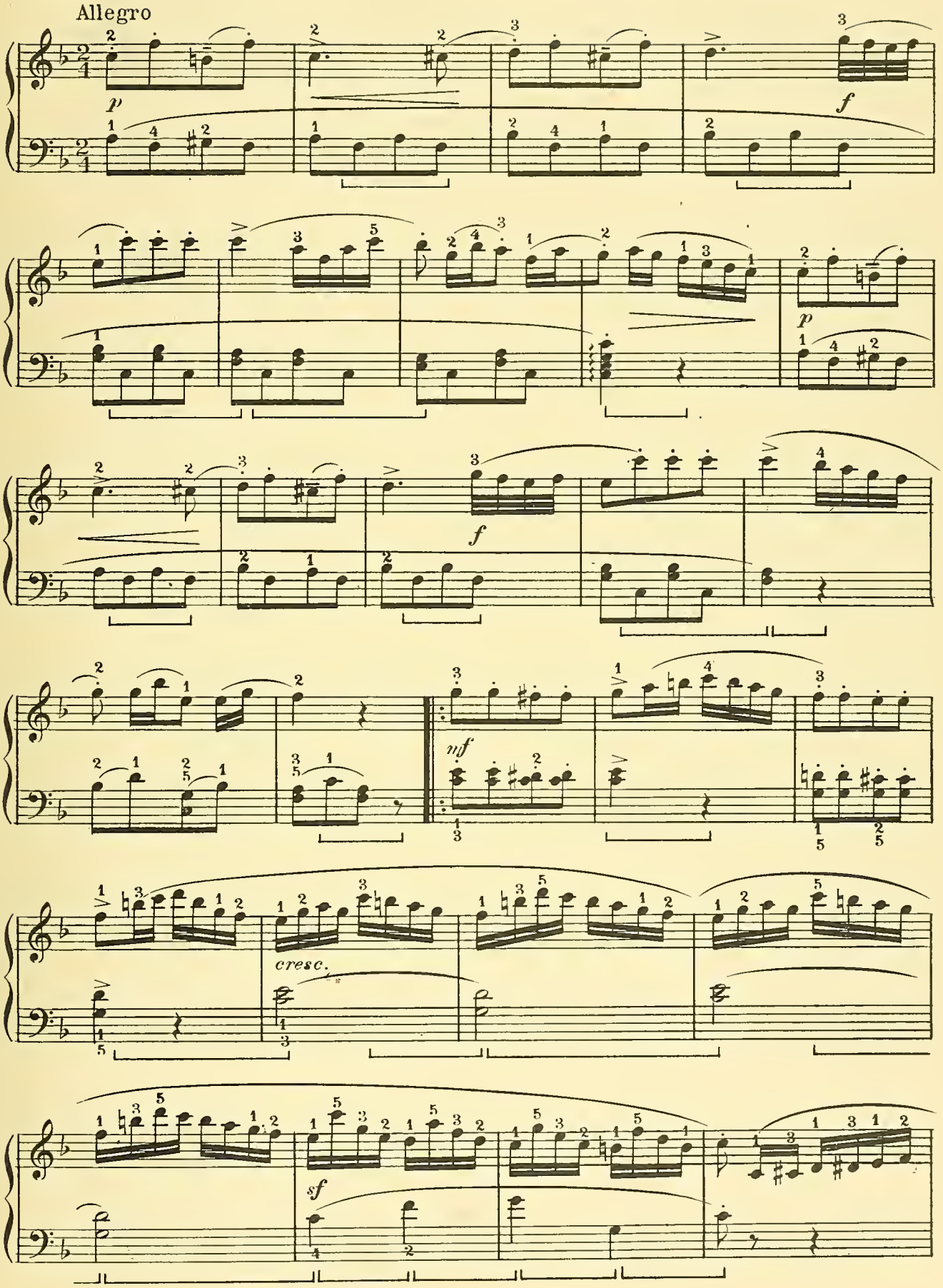


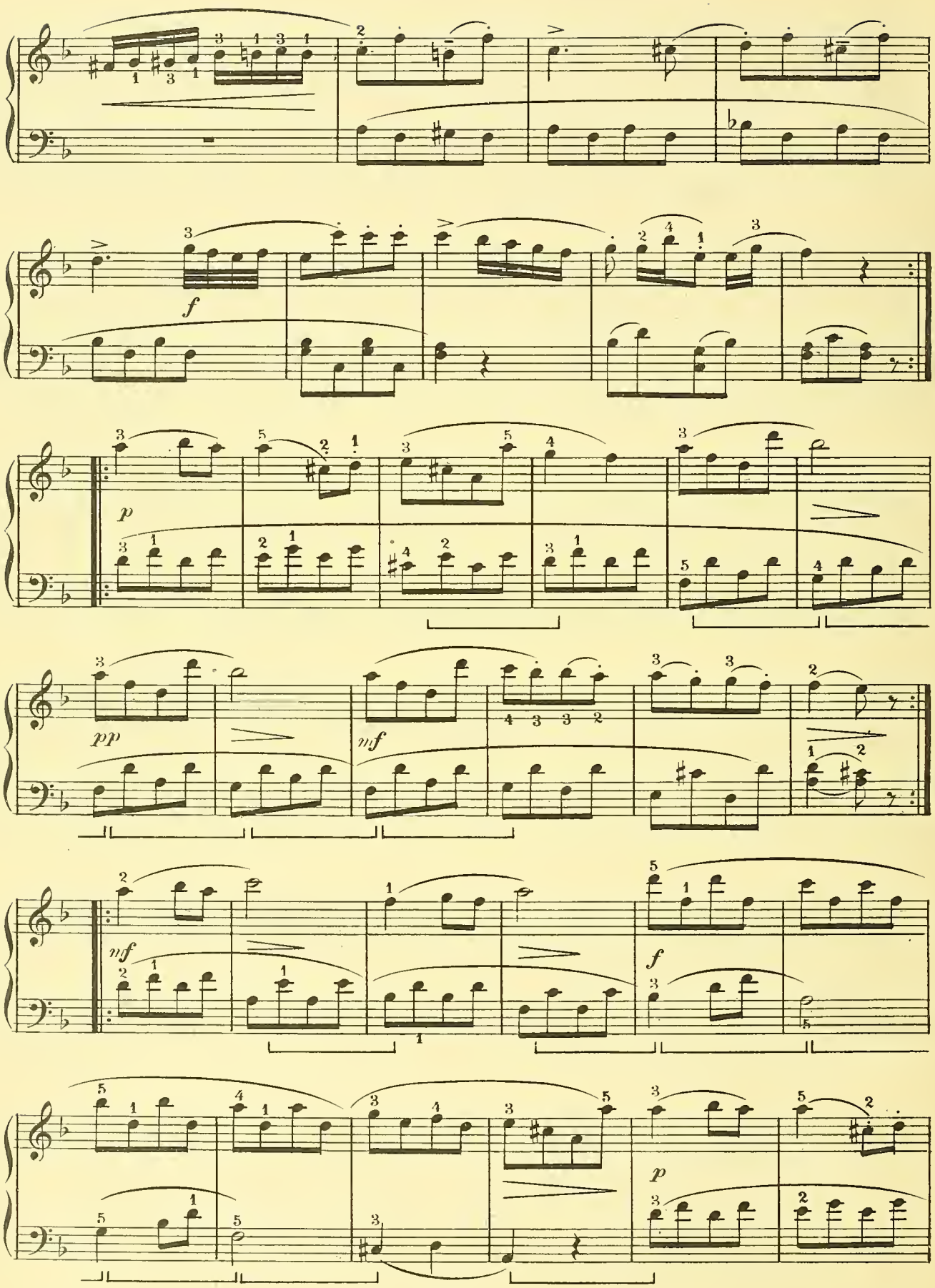

f
p
f
p
f

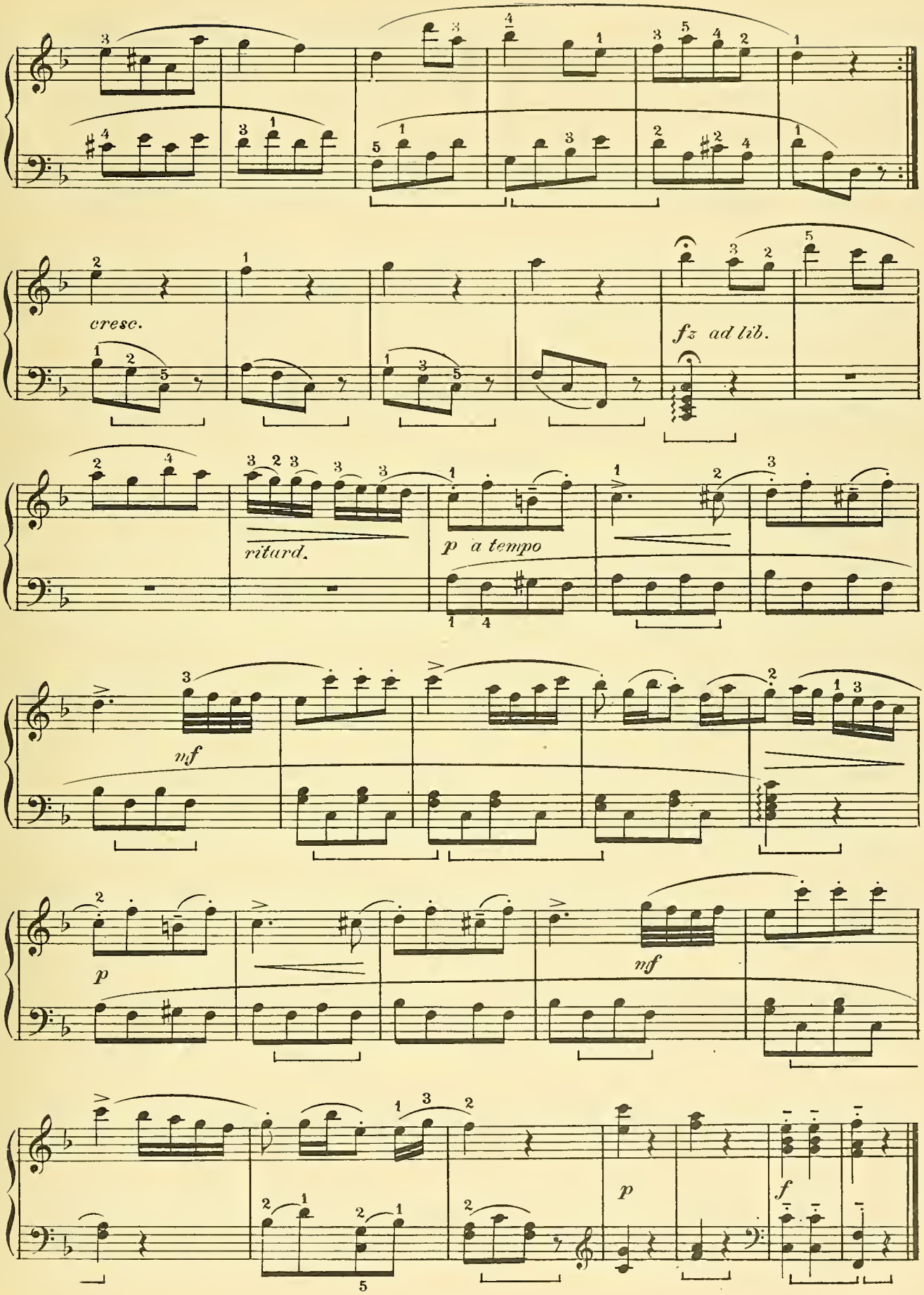

dim.
p
f
dolce
cresc.
f

Rondo

Allegro




f
p
pp
mf
mf
f
p


cresc.
fz ad lib.
ritard.
p a tempo
mf
p
mf
p
f

GAVOTTE

CH. NEUSTEDT

Allegretto

p

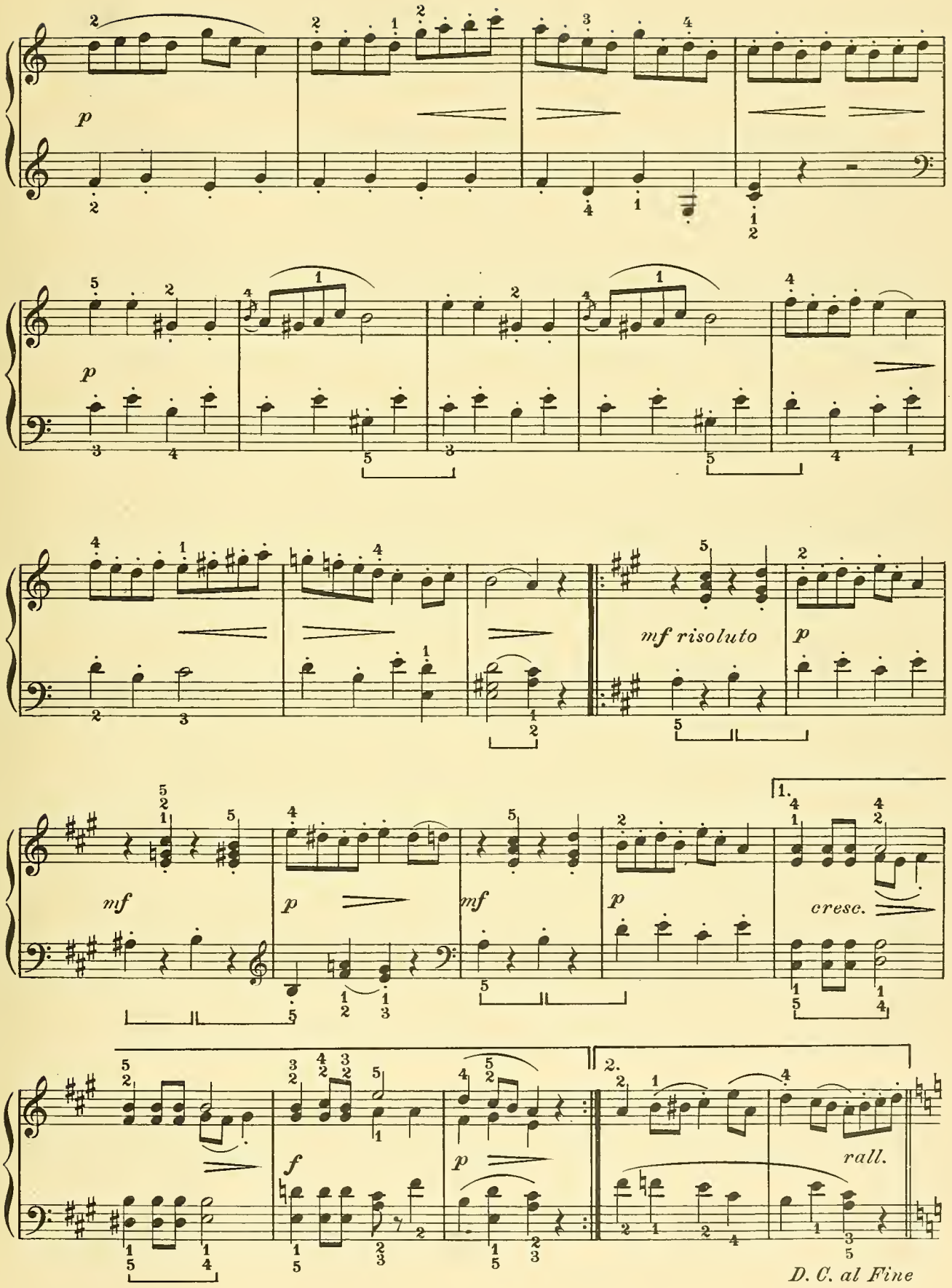
Fine

mf risoluto

p

rall.

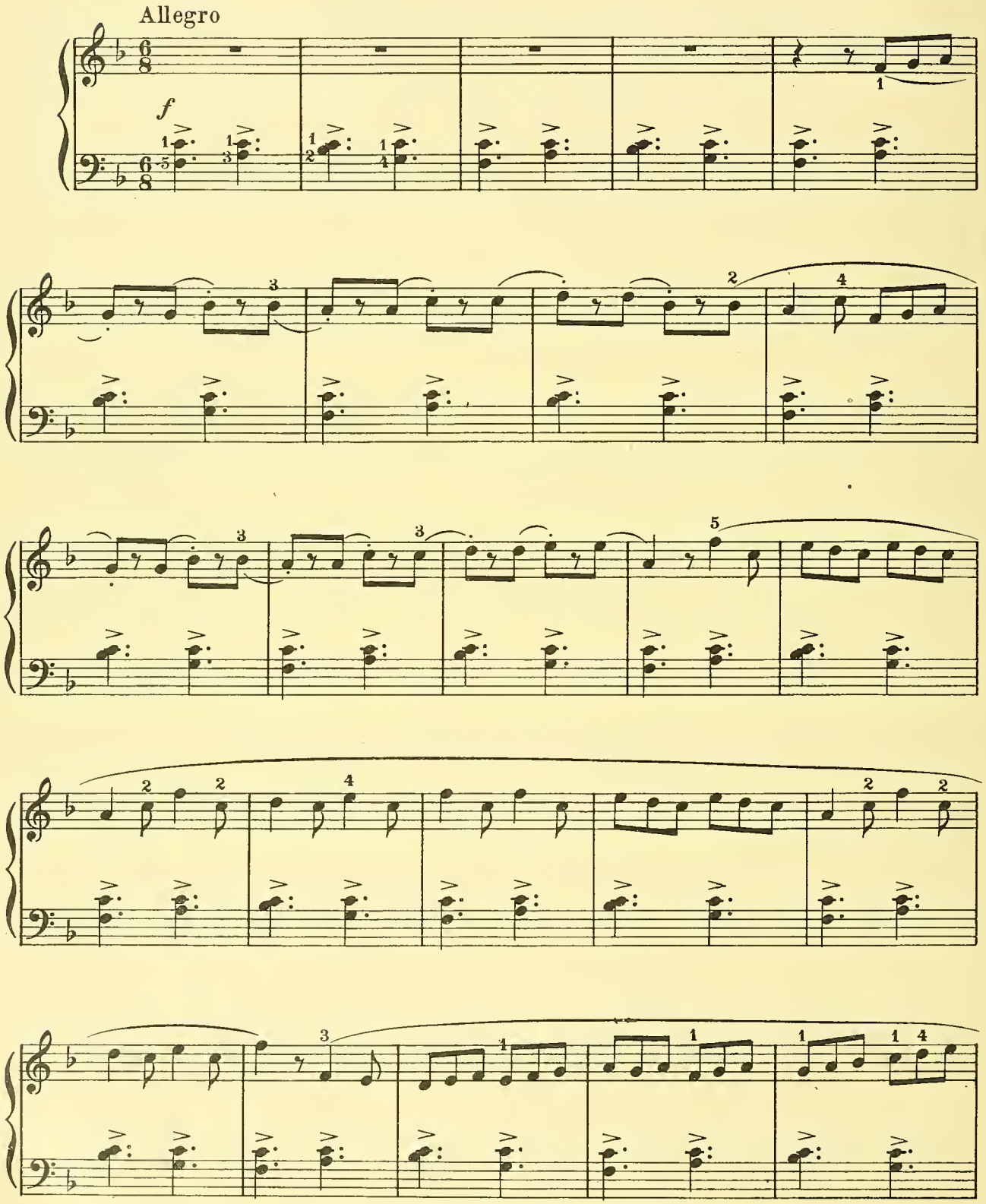
p a tempo

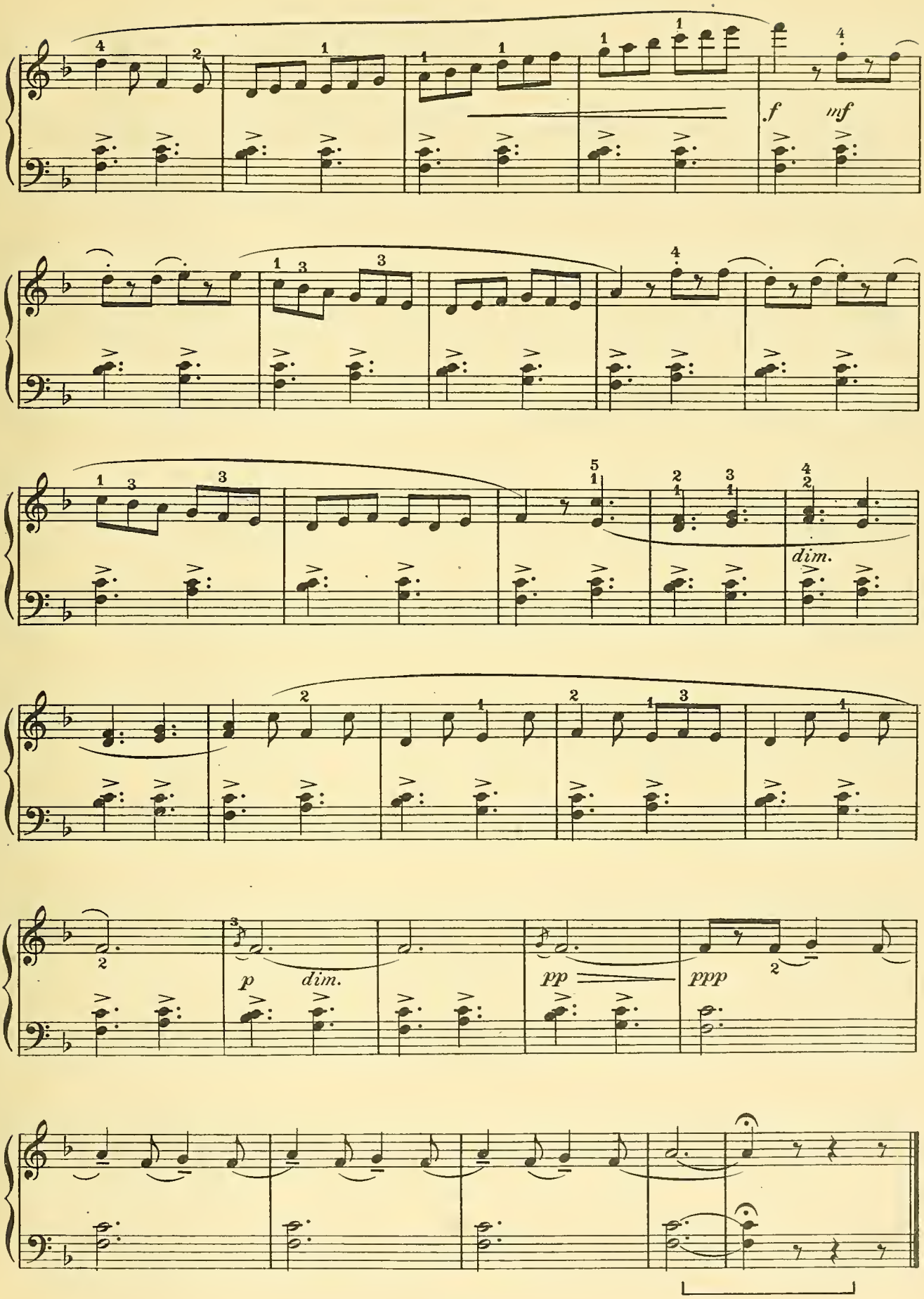

p
p
mf risoluto
p
mf
p
mf
p
cresc.
1.
f
p
2.
rall.
D. C. al Fine

THE PIPERS

LES PIFFERARI

CH. GOUNOD

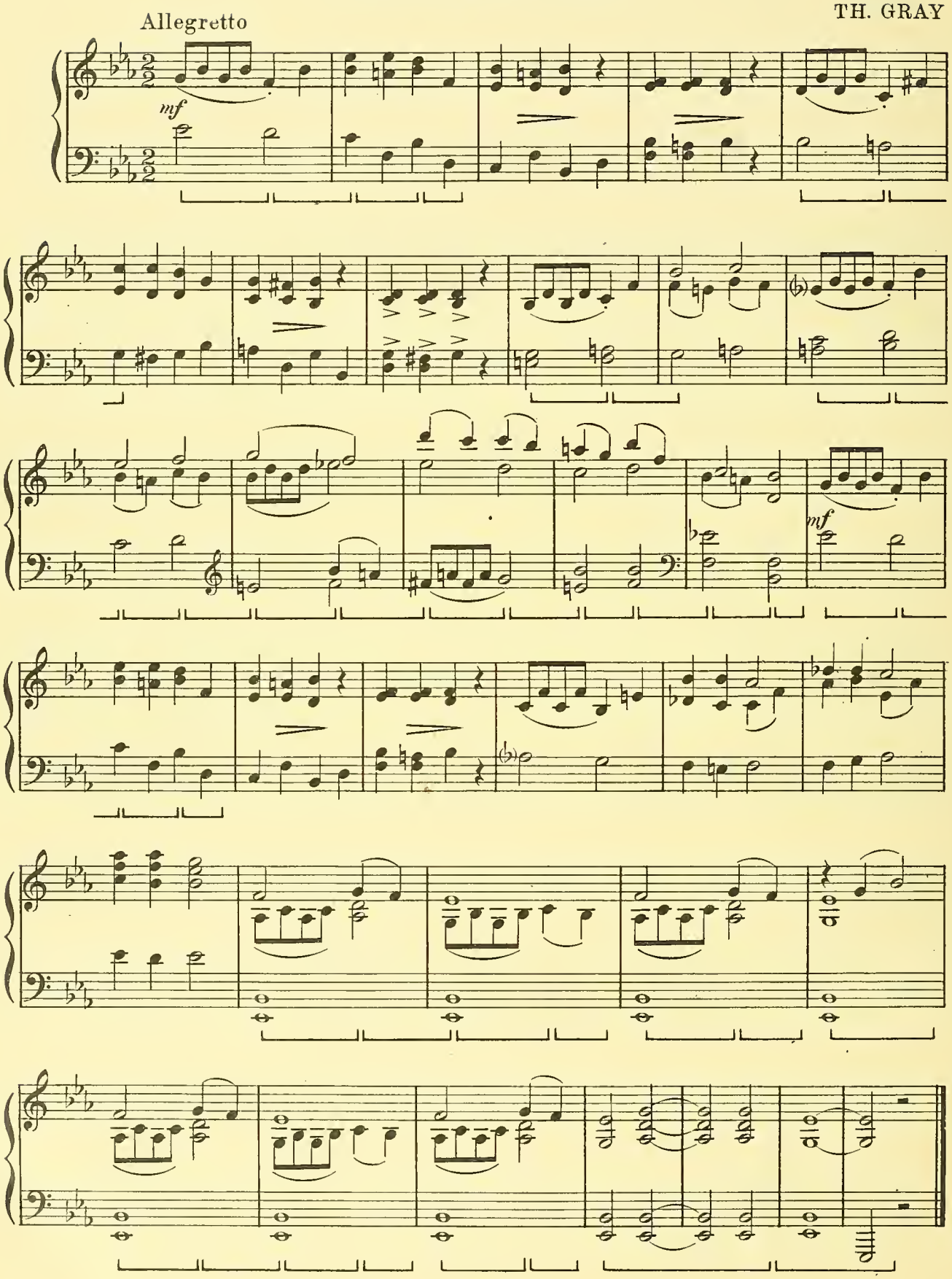



f
mf
dim.
p
dim.
pp
ppp

ON THE ROLLER COASTER

"The Rocky Road to Dublin"

TH. GRAY



GRADE 2, BOOK 7.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. Why is slow practice important?

2. (a) What do you understand by "tightening of the muscles"? (b) by "relaxation"? (c) How do you relax?

3. What two kinds of technic are necessary for playing the piano?

4. (a) What do you understand by phrasing? (b) How do you show it in your playing?

5. (a) What is meant by a full chord? (b) A dispersed chord?

6. Write a *diminished* Seventh chord on *E*, and four ways of expanding it to a Dominant Seventh; the same with a *diminished* Seventh on *G* and *C*.

7. Write four varieties of Turn, beginning on *G*; on *B*.

8. Why should one use variety of touch? Name several varieties of *staccato*.

9. (a) In playing the *staccato* Double notes for each hand in ETUDE JOYEUSE, by *Kohler*, what action do you use? (b) Do you keep the fingers on the keys?

10. (a) What kind of a musical instrument is it customary to picture a shepherd boy as playing? (b) What is the difference between a flute and a flageolet? (c) Why does the composer use the little Turn figure in *sixteenth* notes, in the SHEPHERD BOY, by *Reinhold*?

[OVER]

11. Into what Keys does the music of CLOUD PICTURES, by *Wilson,* modulate, in measures 2, 4, 5, 6, 7, 8, 9, 10, 11?

12. (a) In which measures are found the two main themes of the SONATINA, by *Beethoven*? (b) How many times does the first theme of the Rondo appear? (c) How many themes are there in the Rondo? (d) In what Keys are they?

13. Write a simple Theme of four measures length, and three Variations based upon it.

14. (a) Which Bohemian composer is best known to the world? (b) How did he show musical talent in childhood? (c) What composition did he write after his visit to the United States?

15. (a) Name an American composer whose marches have become famous the world over. (b) How did he show musical talent in boyhood? (c) Name some of his best known marches.

16. (a) How did Elgar show musical talent in his boyhood? (b) For what kind of composition is he best known?

Student Date Examiner Percentage

NATIONAL ACADEMY OF MUSIC
NEW YORK